

SANSKRIT POETESSES
PART B.

THE CONTRIBUTION OF WOMEN TO SANSKRIT LITERATURE

VOL VI

SANSKRIT POETESSES

PART B

VAIDYANĀTHA-PRĀSĀDA-PRASĀSTI,

ATTRIBUTED TO DEVAKUMĀRIKĀ AND

SANTĀNA-GOPĀLA-KĀVYA

BY LAKSMĪ RĀJNĪ

Edited with English Introduction, notes, etc.

BY

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To

The revered memory of the late

Rev W Sutton Page, B A , BD , O B E

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PREFACE

This is the sixth volume of the Series The Contribution of Women to Sanskrit Literature, viz, the Vaidyanātha-prāsāda-prāśastī, attributed to Devakumārikā and the Santānagopāla-kāvya of Lakṣmī Rājñī both critically edited for the first time. The Introduction contains accounts of the lives and works of Devakumārikā and Lakṣmī. In addition, there are brief accounts of the complete works of five other poetesses, three published and the rest unpublished.

These editions of the Vaidyanātha-prāsāda-prāśastī and the Santānagopāla-kāvya have been prepared from a single manuscript each belonging respectively to the Royal Asiatic Society of Bengal and the India Office Library, London. As the Santānagopāla-kāvya is of recent origin, probably very few MSS of the same exist. The work is reported to have been published once in the South but no confirmation as to this was possible as none of the Libraries applied to could supply me a copy or give me definite informations about the publishers, editor, etc.

An attempt has been made to identify the persons and places mentioned in these works, and also to verify historically the informations given in the Vaidyanātha-prāsāda-prāśastī and trace to their sources the traditions mentioned in the Santānagopāla-kāvya. Wherever necessary, additional informations about the incidents referred to in these works have been given in foot notes.

The different parts of a compound have been hyphenated and proper names printed in bold types for the convenience of readers

Thanks are due to Dr H N Randle, M A , D Phil , Librarian, India Office Library, London and the authorities of the Royal Asiatic Society of Bengal for permitting me to edit their manuscripts

University of Calcutta }
1940

J B C

CONTENTS

Preface

Introduction

<i>Text</i>	<i>Page</i>
Vaidyanātha-prāsāda praśasti attributed to Devakumārikā	
Prakarana I	1
„ II	17
„ III	24
„ IV	31
„ V	40
Santānagopāla-kāvya by Queen Lakṣmī	
Canto I	49
„ II	60
„ III	69

Appendix

I The Rānās of Mewar

II List of the Metres of the Raghunāthābhyaṅga

Indices

I Alphabetical Index of the verses of the
Vaidyanātha-prāsāda-praśasti

II Alphabetical Index of the verses of the
Santānagopāla-kāvya

Abbreviations

Bibliography

General Index

INTRODUCTION

Description of the MS of the

Vaidyanātha-prāsāda-prāśastī

The MS of the Vaidyanātha-prāsāda-prāśastī consists of ten sheets of foolscap paper written in Devanāgarī on one side only 26 lines in a page. It was copied by Rūpabhadra, son of Govardhana, in Samvat 1775 i.e. 1719 20 A.D. It is complete but much discoloured. The MS is so defective that even many metrical feet have been altogether omitted, not to speak of many words that have been omitted by the scribe throughout. The emendations have been numerous, as a result, no attempt is made here to show them in foot-notes or an Appendix.

The post colophon records the date of the MS as Samvat 1775 i.e. 1719 20 A.D. —

पञ्च-द्वीप-मुनीन्द्र-सम्मित—शरच्छुक्तासिताद्रीन्द्रजा ?

वर्षे सूर्य सुतान्विते द्विजवरो गोवर्धनस्यात्मज ।

प्रत्यर्थि-क्षितिभृत्-पराजय-कर-श्रीमण्डित

यामतरेश्वरस्य वचनाच्छरीरूपभद्रोऽलिखत् ॥

Authorship of the Vaidyanātha-prāsāda-prāśastī

The verses entitled Vaidyanātha-prāsāda-prāśastī, found inscribed on the temple consecrated to Vaidyanātha, are attributed to Devakumārikā by Mahāmahopādhyāya Haraprasāda Śāstrin in his Catalogue of Sanskrit manuscripts at the Royal Asiatic Society of

Bengal, Vol IV, History and Geography, p 13, MS No 3086 Although the MS is very corrupt, still all the five colophons are legible and clear Out of the five colophons, the colophon to the third prakarana, viz the Dāna-prāsamsā prakarana¹, indicates nothing regarding the authorship of the work, of the remaining four, two, viz those of Cantos I² and V³, show that the Inscription was not composed by Devakumārīkā while the remaining two, viz, those of Cantos II⁴ and IV⁵, do not go against the attribution of the verses to her if the compounds be expounded in the particular way as shown below

The colophon to prakarana I runs as follows

इति देवकुमारिका नाम-राज मातृ-कारित-वैद्यनाथ-प्रासाद-प्रशस्तौ वश-
वर्णनम् । Now, the compound देवकुमारिका प्रशस्तौ may be
expounded as follows — राजमाता कारिता, तादृश वैद्यनाथ-
प्रासाद । Or राजमाता कारिता, तादृशो वैद्यनाथ-प्रासाद-
प्रशस्ति, तस्याम् । As regards this colophon, in either case,
it cannot be concluded that the Inscription was composed
by Devakumārīkā, for in the first case, the compound
means the inscription on the temple of Vaidyanātha *that*
was caused to be built by Devakumārīkā, etc, and,
in the second case, it would mean the Inscription,
that was composed at the instance of Devakumārīkā, on the
temple of Vaidyanātha Similar is the case with the
colophon to prakarana V But with regard to the
colophons to Cantos II and IV, the word कृत (in contrast
to कारित) may be so interpreted as to mean that the
Vaidyanātha prāsāda-prāśasti was composed by Devaku-

mārikā herself or otherwise. The colophon to Canto II is as follows — इति देवकुमारिका-नाम राज-माह-कृत-वैद्यनाथ-प्रासाद-प्रशस्ती द्वितीय-प्रकरणम् । Here also the compound may be expounded as above, making कृत follow प्रासाद or प्रशस्ति । If कृत is taken as an adjective to प्रशस्ति, the colophon does not indicate that the verses were composed by Devakumārīkā, for, then, it would simply mean the inscription on the temple of Vaidyanātha built by Devakumārīkā. But if कृत is taken as an adjective to प्रशस्ति, the colophon indicates that Devakumārīkā was the composer of the verses, for, the compound would mean the Inscription composed by Devakumārīkā, on the temple of Vaidyanātha and in that case the verses may be said to have been rightly ascribed to her.

But the evidence of the body of the Inscription does not corroborate the above ascription. Throughout the work there is no mention that Devakumārīkā composed the praśasti. On the other hand, though the composition is full of detailed information about Devakumārīkā, nowhere does the poet say anything in the first person, everything is stated in the third. It is not that a poet does not at times speak of self in the first person in a Sanskrit work but here there is no reference to self in the first person whatsoever in the body of the Inscription which makes the ascription of the verses to Devakumārīkā very doubtful. Again, verses 87, 102, 106, 108, 110, 115, 116, 125, etc. strongly suggest that the composition was by some body else than Devakumārīkā. The octad, at the end of the fifth prakaraṇa is expressly stated to have been composed by Hariścandra¹ and it

seems that the remaining portion of the Praśasti was really composed by a Brāhmana poet Śrīnivāsa Rāya who, as mentioned in the fourth prakaraṇa, though clever, could not enumerate adequately the noble deeds of Queen Devakumārīkā (ततपुख-कर्माणि कवि कथञ्चित् सख्या विधातुं निपुणोऽपि नैष्टे)¹ and who was responsible for making the consecration ceremony a success.²

Still we considered it fit to publish the Vaidyanātha-prāsāda-praśasti in this volume in order to bring to light all the facts regarding the Inscription so that scholars may judge for themselves. Further we hope that the discovery of further materials will throw new light on the point at issue. The Inscription, too is important for the History of Rajputana of the eighteenth century.

Life and Date of Devakumārīkā

Devakumārīkā was the wife of Rānā Amarasimha, daughter in law of Jayasimha and mother of Saṅgrāmasimha of Chitor and Candrakumārīkā.³ She was the daughter of Sabalasimha and sister of Sultānasimha.⁴ She flourished between the second half of the seventeenth and the first half of the eighteenth century. Her son was coronated in 1710 11 A D.⁵ and as a widow, she consecrated the temple of Vaidyanātha in 1716 A D.⁶

1- V 13, p 39

2 V 14, p 39

3 V 109, p 38

4 Verses 100-101, p 35

5 V 50, p 17

6 V 133, p 45

The subject-matter of the Vaidyanātha-prāsāda-praśasti

The Inscription is complete in five prakaranas called (1) Vamsa-varnana, (2) Samgrāmasimha pattābhīsekādī, (3) Dāna-praśamsā, (4) Cāhuvānodbhava and (5) Pratiṣṭhā. It was composed during the consecration-ceremony of the temple of Vaidyanātha in the Samvat year 1772, i.e. 1715-16 A D¹. The first prakarana as the name implies, gives the history of the Royal family of Mewar in short, referring to the important activities of the Rāṇās, ancestor of Rāṇā Amara, husband of Devakumārīkā. The succession of kings as given here is as follows —

Bapa Rāwal	Bhīmasimha
	[died 1303 A D]
Rahappa Rāna	Jayasimha
[1201 A D]	
Narapāla	Lakṣmanasimha
•	[1313-14 A D]
Dinakara	Arīsimha
Yaśahkarna	Hammīra [1327 ?—1365
	A D]
Nagapala	Kṣetrasimha [1365 ?—1382]
Purṇapala	Lakṣa [1382—1397 or 1422 ?]
Pithvīmalla	Mokala [1397 or 1422—1433]

Kumbhakarna (alias Kûmbhā) [1433 1468]	Karna [1621-1628 A D]
Rāyamalla ¹ [1474—1509]	Jagatsimha [1628-1654 A D]
Samgrāmasimha I (alias Sāmgā ² [1509—1530]	Rājasimha [1654A D-1681A D]
Udayasimha [II] (alias Udā) [1537 [?] or 1541 [?] —1571]	Jayasimha [1681—1699-1700A D]
Pratāpasimha [1571— 1597 A D]	Amarasimha = Devakumārikā
Amarasimha [1597— 1620 A D]	[1699 1700—1711-1712]
	Samgrāmasimha II [1711-12A D, —1734 35A D]

(1) Udayasimha (Udā) assassinated his father Kumbha in the Vikrama year 1525 i.e. 1468 A D and ascended the throne. He reigned upto 1473 A D. He was succeeded by Rāyamalla. For accounts of Mahānā Kumbha, see Archaeological Survey Reports of India, vols VI for 1872-73 and XXIII for 1883-84 A D and the Annual Report for 1907-8 A D, A Collection of Prakrit and Sanskrit Inscriptions, called the Bhavnagar Inscriptions, Gazetteer of Udaipur by Major K D Erskine, The Bombay Gazetteer, vol I, by J M Campbell; Reports of the Rajputna Museum, Ajmer, for 1917-1918, 1921, 1922, 1924 and 1928, The Rasika-priyā by Kumbha on the Gītāgovinda (NSP ed), The Ekalīnga-māhātmya,

The historical incidents referred to in the first prakarana, in short, are as follows —The title Rāṇā was first used by Rāhappa and since then it is being used by all the subsequent Rānās¹ Udayasimha, son of Samgrāmasimha, built the beautiful city of Udayapura² Pratāpasimha, the celebrated hero, the glory of Medieval India, became the protector of religion when other Ksatīyas* abandoned it³, he stood most valiantly

partly composed by Rānā Kumbha (unpublished); The Eklingaji Temple Inscription of Maheśvara, court-poet of RaiMal, in 100 verses (A D 1489), published in the Bhavanagar Inscriptions, p 117, Jawar Inscription of the Temple of Ramaswami (A D 1497——— in three pieces containing 40 verses), The Rājaprasasti (A D 1676———, containing 24 cantos, engraved on 25 slabs —summarized in the Rajputana Museum, Ajmer, for 1917-18 A D, pp 2-3 In addition, there are a number of inscriptions of Kumbha's time, such as the Chitor Kirti-stambha Inscription (1460 A D)

2 p 16 The three successors of Samgrāma are his son Ratnasimha, Vikramajit and the bastard Vanavira, but they have not been mentioned in this list
See foot-note 1, p 10

Ratnasimha II Vikrama Samvat 1584-1588

Vikramāditya Vikrama Samvat 1588-1593

Vanavira " " 1593-94

ie 1537 A D

For the Rānās of Mewar from Guhila down to the surviving one, see Appendix I

1 V 10 2 V 33 3 V 34

against Akbar¹ and fought against him till the end of his life Jagatsimha, son of Karna, built up a massive and high temple of Viṣṇu in front of the royal compound² His son Rājasimha excavated the lake Rājasamudra for the good of his people and captured Malpur³ on the Ajmer frontier that belonged to the emperor of Delhi Amara, son of Jayasimha, built a palace called Varasadvilāsa and also the temple called Jaganmandira He conquered Sāhapura and died at the height of his fame⁴

In this prakaraṇa, there is a marked tendency to explain the names of kings as significant of their achievements in life Thus it is said that the title Rānā was quite appropriate for the Kings of Mewar who were outstandingly clever in warfare⁵ The name Narapāla was an apt one as the king, successor of Rāhappa, ruled his subjects with unparalleled success Dinakara was called so because he had the lustre of the sun The name Yaśaḥkarna⁶ was significant as the fame of the Rānā spread far and wide Nāgapāla was so called as he had the might of innumerable elephants⁷, Pūrnapāla because he governed his kingdom for the complete happiness of people⁸, and Prthvimalla, because he

1 V 35 2 V 38, p 13

3 Verses 39-40, p 13

4 Verses 44 ff, pp 15-16

5 रणे साधु इति रायः ।

6 Written Yaśakarna on the MS evidently for the sake of metre

7 V 15 8 V 16,

vanquished all his enemies who resembled elephants in might and nobody could ever defeat him¹ Bhuvana-simha was the one champion stalwart ruler at whose sight all the elephant-like kings took to heels Bhīma-simha was simply a terror to his enemies as Bhīma was² and Jayasimha is reported to have made Victory a permanent factor of his life³ Lakṣmanasimha resembled Rāma's younger brother Lakṣmana as he defeated his enemies resembling Meghanāda Arisimha's feet were adorned with the gems of the elephants or vanquished kings⁴ Lakṣasimha instantaneously made a gift of a lakh (Lakṣa) of coins⁵, and defeated his enemies hundred thousand i.e. lakh times The 'Ma' of Rānā Mokala means 'Viṣṇu' and the 'U' means Śiva, the Rānā was called Mokala because both Viṣṇu and Śiva reigned supreme in his heart⁶ Rānā Kumbha was so called because he was born to drink dry, like the pitcherborn sage, the ocean of hostile armies, more skilful in warfare than Kumbhakarna, constantly devoted to the enemy of Kumbhakarna i.e. Rāma and had his mind constantly given in offering pitcherfuls of gold, silver, etc.⁷ Rāyamalla was a champion warrior and no malla or wrestler was a match for him⁸ Amarasimha, son of

1 V 17 2. V 19

3 V 20 4 V 22 5 V 26.

6 V 27 7 See Vv 28-29 and the f n 2, p 9.

If the reading be taken as कुम्भि-दान, it could simply mean गज दान which is one of the principal gifts

8 V. 30

Pratāpa, outdid even the gods and his son Karna rivalled even Karna in the award of gifts¹

The second prakarana of the Vaidyanātha prāsāda-prāśasti begins with a description of the coronation ceremony of Samgrāmasimha² which took place in Jyaistha, Samvat 1767 i.e. 1710 11A D. Sukharāma, the old priest, took a leading part and made all the preparations for the proper performance of the ceremony. After the performance of the rite in course of which the king was bathed with holy water, he toured round the city on an elephant's back. Soon after his accession to the throne, he ordered the Rāvala prince Samgrāma, his namesake, to vanquish the Mewatis. Kānthajit, a Kāyastha, joined Samgrāma in his fight against the Mewatis. In the battle both Samgrāma and his enemy Dalelakhān were killed. At the end, however, the Rānā was victorious³.

By and by Rānā Samgrāmasimha II conquered all the neighbouring kingdoms. Vihāridāsa, his Chief Minister, was an outstanding personality, highly learned, very pious and extremely devoted to the good of the King and the country. He was responsible for the wide spread of culture and education among people and their broad religious outlook. With his sanction the king offered gifts⁴. Thus both the king and the premier contributed to their mutual

¹ Verses 36-37, first prakarana

² Samgrāmasimha was born in Samvat 1747 i.e. 1690 A.D., the 10th year of the rule of his grand-father

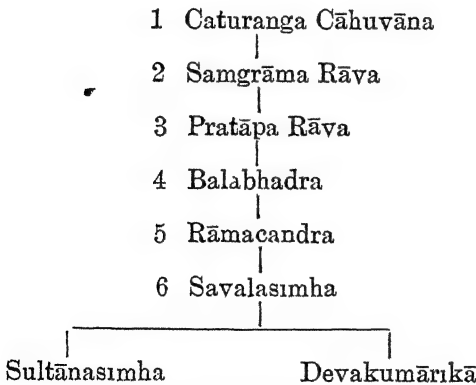
³ V 61 p 21

⁴ V 68, p 23

happiness as well as the all-round good of their country¹. As the prosperity of the country increased by leaps and bounds to an unprecedented degree the reverence of the people for Samgrāmasimha knew no bounds

The third prakaraṇa dwells on the benevolence of Rānā Samgrāmasimha. It is said that he often used to make gifts to learned priests, deserving scholars and others such as Dakṣiṇāmūrti of the South, Dīnakara (1724-25 A.D.) of Benares, Sukhānanda the logician, Pundarika and Devarāma versed in Vedic Rituals, and Kamalākānta Bhatta, the astrologer and teacher

The fourth prakaraṇa describes the maternal side of the great ruler Samgrāmasimha II. The traditional story of Cāhuvāna's origin is given in some detail. Then we come down to Samgrāma Rāva who was invited by the king of Chitor to reside in his kingdom. The genealogical table of the family of Devakumārikā as given in the Inscription is as follows —



Then we get some personal informations of Devakumārīkā herself. She married Rānā Amrasimha of Mewar and was the mother of Rānā Samgrāmasimha. After the death of Rānā Amara and the accession of Samgrāma to the throne, the Queen Mother made up her mind to dedicate her life to the cause of religion as is normally the case with widows. She performed three Tulādānas i.e. gave away on each occasion silver equal to her own weight. During the second Tulā-dāna, silver equal to the weight of Princess Candrakumārīkā and Devakumārīkā's grandson was offered. She then erected a temple, inside which she dug a well, for consecration to Śiva in Śrīsārāma, a village now known as Sisaram which had already a temple of Śiva in it. The temple had a marvellous view, particularly in its high tower decorated with gold.

The fifth canto deals with the opening ceremony of the holy temple of Vaidyanātha in A.D. 1716 in which the great Bhīma of Kotā and Rāmasimha of Dungara, celebrated priests and other stalwarts of the day were present. On this particular occasion Devakumārīkā, the Queen Mother, was immensely helped by Minister Harajī and Ūdā, son of Premā, her own maid. Priest Sukharāma together with other renowned priests performed all the religious rites in connection with the inauguration of the temple. The ceremony was performed with due éclat. The Queen Mother is said to have performed the fourth Tulā dāna at the end of the ceremony. This canto ends with an octad, a charming hymn to Śiva by Hariścandra.

Critical remarks

The lineage of the Rānās of Udayapura given in the Vaidyanātha-prāsāda-prāśastī is on the whole right¹ In the Prāśastī genuine history has been given in the garb of real poetry In the first prakarana, puns upon the names of the Rānās have been adopted in a clever way, the meanings hinted at are mostly historically correct Thus the interest of history has not been altogether neglected for the sake of poetry Apart from the activities of the Rānās referred to, the following informations, in addition to the others stated above², are also historically true 1 The Rānās of Mewar were staunch followers of Śiva 2 Hārīta, himself a devotee of Śiva and a great sage, was at the root of all prosperity of Bāppā, founder of the Guhilot dynasty 3 The title Rānā was introduced for the first time into the history of India by Rāhappa, a family-poet and successor of Bāppā The historical accounts in the following prakaranas as well are mostly accurate, there is however, some chronological difficulty, with reference to the accession of Samgrāmasimha to the throne³

This inscription records the names of a galaxy of leading personalities of Chitor and the neighbouring countries of the 18th Century A D, viz, Vihāridāsa,

1 See the foot-notes in Prakarana I The account on the whole, agrees with Tod's Annals of Rajasthan.

2 See pp 17—18

3. See f n 3, p 17

the Premier, Sukharāma the priest and so on. It is clear from the Praśasti that the king almost equally honoured the leading persons of various ranks of life, the deserving scholars as well as other personalities of high renown, an astrologer¹ as well as a physician², a logician³ as well as a Vedic scholar⁴ and so on.

It is only towards the end of the praśasti that the real subject matter is dealt with, the praśasti is called Vaidyanāthā-prāsāda praśasti, but the first four chapters have nothing to do with Vaidyanātha or the temple consecrated to him. The composition is, no doubt, meant for the eulogy of Vaidyanātha and the Royal family of which he is the Family Deity in his Ekalinga form. So one can, probably, pass over the wilful violation of the tradition that Śiva should be given precedence over Ganeśa at the beginning of a work⁵.

The treatment of the Vaidyanātha-prāsāda-praśasti is quite straightforward. Exaggerations are rare in prakaranas two to five and almost every stanza therein has some historical bearing. The style is lucid. The composition cannot, however, be said to be marked with much rhetorical excellence. There are, however, a few good figures of speech⁶ and happy illustrations of Guṇa Samādhī⁷. There are a few grammatical drawbacks in the composition⁸. No uncommon metre has been used.

1 Verses 83-84, p 29

2 V 74, p 24

3 V 76, p 25

4 V 77, p 26

5 Verses 1 and 2, p 1

6 Upamā verse 7, Arthāntara-nyāsa, v 106, p 13 ; etc

7 Eg v 19f, p 6

8 eg अलस्य for अलमत, v 25a,

The metres employed are the Anustubh¹, Vasanta-tilaka², Rathoddhata³, Indravajrā, Upendravajrā, Upajñti⁴, Druta-vilambita⁵, Sundarī or Vīyoginī⁶, Māhīnī,⁷ Vamśa-sthavilā⁸, Puṣpitaṅgrā⁹, Śārdūla-vikrīḍita¹⁰ and Bhujañjaprayāta¹¹. The Inscription is not free from metrical defects¹². For some obvious commitments, and defects¹³, the scribe is, probably, to blame.

One of the verses of Bhāravi¹⁴ has been quoted to represent in true colour the dependable nature of Vihāridāsa and the laudable spirit of both king Samgrāmasimha and the Premier of serving the country

p 7, व्यजेष्टीत् for व्यजेष्ट, v 60a, न्यवर्तन्त for नवर्तयन्त, see also f n 3, p 21, etc. For others see foot-notes

1 Eg v 1, p 1

2 Eg v 2, p 1

3 Eg V 3, p 1, V 72, p 24, V 73, p 24, V 77, p 26; V 85, p 30; V 134, p 44

4 Eg Vv 5 ff, p 2

5 Eg V 13, p 4

6 V 14, pp 4-5

7 Eg V 43, pp 14-15 8 V 57, p 18

9 v 71, p 23

10 Verses 74-76, pp 24-25;

v 83, p 29

11 V 142, p 46

12 Eg V 55a f,n 3, p 19, V 57 b, p 20. For others, see foot-notes

13 Eg तूष्ण in 58 f, p 20, V 73, p 24, पादशासन for पाकशासन: V 74 f, p 24, etc. For others, see foot-notes

14 V 69, p 23, "सदासुकूले"ति किरात-पथमस्मिन् इये सार्थकतामवाप्तम् ।

with absolute self abnegation and what is more, with the heartiest co operation of each other

Similarly, the Bhagavad-gīta, too, has aptly been quoted¹ in connection with the munificence and magnanimity of king Jayasīma.

1 V 52, p 14, 'नृणामहं भूमिपतिर्यदुक्तं कृष्णेन, etc. The exact statement of Kṛṣṇa in the Bhagavad-gītā (10. 27) is "विद्धि मा नराणाञ्च नराधिपम्"।

2 SANTĀNAGOPĀLA-KĀVYA BY LAKSMĪ

RĀJŪ

Description of the manuscript

The MS of the Santānagopāla-kāvya which is edited here belongs to the India Office Library (No 8158) Substance, paper arranged in book-form Size $8\frac{1}{2}'' \times 10\frac{1}{4}''$ The MS was copied in clear and bold Devanāgarī script about sixteen years ago, it has 35 pages and 16 lines in a page The authorship of the work ascribed by the scribe is as follows, "Santānagopāla-kāvyam Lakṣmī-Rājñyā nīrmitam"

Introduction to the Santānagopāla-kāvya

Lakṣmī Rājñī was a member of the Etavalattu branch of the family of the Katattanattu Rajas of North Malabar¹ She composed the work about forty years ago She died about 21 years ago No other work of Lakṣmī Rājñī is known to exist The present work was composed

1 This Lakṣmī Rājñī is altogether a different person from Rāñī Gaurī Lakṣmī Bāyī of Travancore (1811-1815) who was first sovereign in her own right, and subsequently as regent on the birth of her eldest son Maharaja Svati Tirunal Rama Varma, the famous poet, musician and composer (for an account of her reign, see Travancore State Manual by Dewan Bahadur V Nagam Aiyar, chap VI, vol 1)

by the Queen out of affection for Prince Ravivarman in spite of her ill health ¹

The Santāna-gopāla-kāvya², in three cantos consisting of $43 + 37 + 50 = 130$ verses, is based on a story from the Bhāgavata-purāna³. In the first canto, we get the pathetic picture of a pious Brahmin, losing one son after another, approaching and earnestly praying to Kṛṣṇa at Dvārakā for saving his sons, yet getting no response from him. In this way, the Brahmin lost eight sons one after another. When his ninth son too died, he once more went to Dvārakā to solicit the favour of Kṛṣṇa, and was coming back, disappointed as before, when Arjuna who happened to be present there, was moved by his piteous lamentation and promised to save his tenth child when it would be born. The grief stricken father was at first rather doubtful of Arjuna's ability to help him in this respect. But Arjuna assured the Brahmin by reminding him of his (Arjuna's) glorious past deeds and even went so far as to vow solemnly that either he would save the Brahmin's tenth child, or immolate himself on the funeral pyre.

When the tenth child was about to be born, elaborate preparations were made by Arjuna for protecting him from the clutches of death. The entire house, where the child was about to be born, was well-fortified with arrows and weapons and so on. But inspite of all these precau-

1 See the last verse of the Santānagopāla-kāvya

2 For another work on the same subject called Santānagopāla-campū, attributed to Prince A Svati, see MS 8178 of the India Office Library

tions, no sooner was the child born than it died, whereupon the disappointed and bereaved father heaped up abuses on Arjuna. Arjuna at once went to the abode of the god of death in search of the dead child, but failing to find it anywhere, he returned and prepared to burn himself to death. Then Kṛṣṇa appeared on the spot, and dissuaded Arjuna from committing suicide by promising to bring the Brahmin's dead child to life.

In the second canto, Kṛṣṇa and Arjuna are found approaching Hari in order to submit their petition to him direct. They crossed the Lokāloka mountain, and on approaching the Lord began to eulogise and pray to him. The pleased Lord asked them what he could do for them, whereupon Kṛṣṇa related what had happened and what they had come for. The Lord, then, graciously granted their prayer and further told them now that they had visited His place, they had become purged of all their sins and would enjoy eternal bliss in His region after death.

The third canto portrays the overwhelming joy of the Brahmin and his wife on being restored, not only of one, but of all the ten children. The work ends with the picture of the over-joyed father pouring blessings on Arjuna and offering homage to Kṛṣṇa by recounting his glorious past deeds and achievements.

Critical estimate of the Santānagopāla-kāvya

The work is outstandingly religious in tone as it is written really to eulogize Viṣṇu and Kṛṣṇa, and thus to educate Prince Raviṣarman in theological lore.

The poetess exhibits womanly tenderness when she states that Kṛṣṇa as well as Arjuna were guilty of killing

people in the Kuruksetra war and they had to be purgated of this sin. The pride they took in winning the Kurukṣetra war had to go too. That is why, says our poetess, the two mighty heroes had to visit the region of Viṣṇu¹

In this work we get some beautiful descriptions, e.g., of the Lokāloka mountain, Viṣṇu lying on the serpent Śeṣa, etc. The stavas of Kṛṣṇa and Arjuna to Viṣṇu² and of the Brahmin to Kṛṣṇa³ are really good ones.

The poetess has a simple and sweet style. She avoids compounds. We do not meet with many rhetorical devices in the first and second cantos. The third canto is, however, full of Yamakas.

The poetess is an adept in traditional lore. Her work *Santānagopāla* is short but the knowledge of the *Paurāṇika* Literature she has shown in it is great. References to the epics, *Purāṇas*, etc. have been given in this edition in foot notes.

Lakṣmī Rājñī has employed in this work the metres *Vasanta tilaka*⁴, *Mālinī*⁵, *Upendravajrā* and *Upajātī*⁶, *Puspitāgrā*⁷, *Druta vilambita*⁸, *Śārdūla-vikṛidita*⁹, *Pīthvī*¹⁰ and *Śikharinī*¹¹.

1 V 35, p 67

2 II, verses 16-26

3 III, verses 11-47

4 Canto I except the last verse and the last verse of Canto III

5 Last verse of Canto I

6 Canto II except the last verse

7 Last verse of Canto II 8 Verses 1-46 of Canto III

9 Verse no 47, Canto III

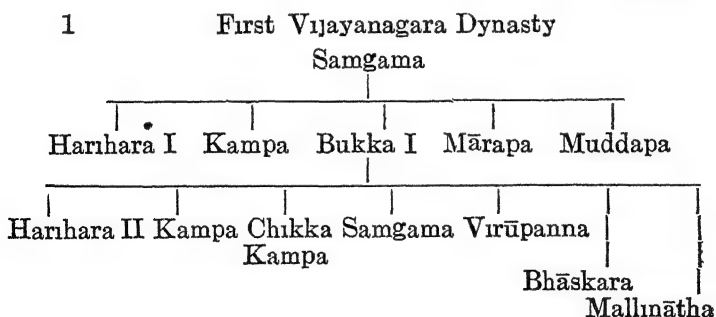
10 Verse no 48, Canto III

11 Verse no 49, Canto III

3 GANGĀDEVĪ

Gangādevī, consort of Prince Kampana, also called Kamparāya¹, of Vijayanagara, has left for us a work called Madhurā-vijaya, only a fragment of which is extant. The book has been edited from a single incomplete and defective manuscript belonging to a private individual of Trivandrum² .

There is an incomplete MS of the Madhurā-vijaya in the Government Oriental MSS Library, Madras, No R 219 (Triennial Catalogue, III 2985) This is really a copy of the Trivandum MS This MS is written in Devanāgarā on paper while the MS used for the printed edition is a palm-leaf one in Grantha character As Vīra Kamparāya was the second son of Bukka Rāya who ruled from 1343 to 1379 A D, the work must have been composed by the middle of the fourteenth century A D



For an account of Bukka I and his minister Mādhava Ācārya, see my edition of Kāla-Mādhava, Part I, Introduction, pp xxv ff

2 See Bibliography *in loco*

The work begins with a description of Bukkarāya, founder of Vijayanagara Dynasty, and presents a good picture of Vijayanagara situated on the Tungabhadra. Bukka's favourite wife was Devāyī, mother of Kampana, hero of the present work. Samgama and Kampana the younger were his other two sons by the same wife (v 40, p 17). The name Kampana was purposely given as his parents wanted him to make his enemies tremble with fear (v 34, p 16 of the printed edition). The prince was trained in all worldly matters including warfare by his father. On the express wish of Bukkarāya, Prince Kampana embarked on his expedition to conquer various kings of the south viz, Camparāya of Tundira (Tondamandala), the forest-chiefs or Vanyarājas and the king of the Turuskas of Madura. During his campaign against Camparāya he passed through Karnāta and Mulbāgal (Kantakānana), crossed the Pālār (Ksīratāraṅgi) and encamped at Virūcipuram where his army encountered the enemies. Kampa laid siege to the fort of Rājagambhīram where he had a duel with Camparāya who was subsequently killed. Then Kampa proceeded to conquer Kāñcī (modern Conjeeveram). Subsequently, he vanquished the Sultan of Madura (Madhurā).

As the manuscript of the work comes to an abrupt end after what is presumed to be the eighth canto and some forty-one verses of some other canto, no further details are available.

Thus the Madhurā-vijaya-kāvya is historically important, supplying us with a short but authentic history of Vijayanagara in the fourteenth century A.D. The incidents mentioned here agree with those given in the

Sāluva-abhyudaya by Rājanātha alias Dīndīma Kavi¹
Rāmābhyudaya attributed to Sāluva Narasimha², the
Prapannāmīta by Anantācārya³, etc ⁴

But Gangādevī combined in herself the rare gifts of a poetess and a historian. The camp-life of Kampana described in canto VI and the conversation between the king and his consort Gangādevī, our poetess, are charmingly described. These two cantos have nothing much of history in them and other cantos as well bear genuine marks of high class poetry.

The way in which Gangādevī refers to a large number of poets, dramatists, etc, viz, Prācetasa, Vyāsa, Kālidāsa, Bānabhatta, Bhāravi, Dandin, Bhavabhūti, Karmāmrtakavi, Tikkaya, Agastya the poet⁵, Gangādhara the

1 In 13 cantos. A MS of the work belongs to Govt Oriental MSS Library, Madras, see Descriptive Catalogue, xx 7897, Author Index (1940), p 68

2 In twenty-four cantos. The poet was a ruler of Vijayanagara (1450-1486 A.D.). A MS of the work belongs to the Library of the Maharaja of Travancore, III 12. See also Taylor's Historical MSS, (II 93), Catalogue Raisonné, Madras, Fort St. George Gazette Press, 1860

3 Published both in Madras and Bombay

4 For other books, see p xxv f, Introduction to my edition of Mādhavācārya's Kāla-Mādhava with the Lakṣmī, Part I.

5. मन्दार-मञ्जरी-स्यन्दि-मकरन्द-रसाब्जय ।

कस्य नाङ्गादनायासं कर्णामृत-कवेर्गिरः ॥१२॥

dramatist¹, Viśvanātha², etc in the introductory verses of the³ Madhurā-vijaya shows that she was thoroughly acquainted with their works and had high admiration for all of them. Still that she was fastidious about literary compositions is evident from her remarks that no literary composition, however excellent, can claim to be perfect as none of them can be said to possess all the requisite qualities of perfection, viz, wording, meaning, thought and sentiment³.

In the part of the Madhurā-vijaya that is available, metres Anuṣṭubh, Upajāti, Vamśastha, Druta vilambita and Puṣpitāgrā have been employed.

The work is composed in the Vaidarbhī style and the diction is graceful. The similes and metaphors are lively and sometimes striking⁴. Some verses are capable of double interpretations⁵.

तिक्कयस्य कवे. सूक्ति. कौमुदीव कलानिधे. ।

सदृशै. कविभि. स्त्रैरं चकोरैरिव सेव्यते ॥१३॥

चतुःसप्तति-काव्योक्ति-व्यक्त वेदुष्यसम्पदे ।

अगस्त्याय जगत्पुत्रिन् स्पृहयेत् को न कोविद. ॥१४॥

1 स्तुमस्तमपरं व्यास गङ्गाधर महाकविम् ।

नाटकच्छन्ना दृष्टा यज्ञक्रे भारती कथाम् ॥१५॥

2 चिरं स विजयीभूयाद् विश्वनाथ कवीश्वरः ।

यस्य प्रसादात् सर्वत्र समिधे सादृशेष्वपि ॥१६॥

3 कचिदर्थ. कचिच्छब्द. कचिद्भावः कचिद्रसः ।

यत्नैवे सन्ति सर्वेऽपि स निबन्धो न लभ्यते ॥१७॥

4 e.g canto V, v 2

5 e.g canto V, v 3

3 *Jayantī or Vajrayantī*

Jayantī was the wife of Kṛṣṇanātha, son of Durgādāsa Cakravartin of Kotālpādā, Farīdpur, Bengal. She was born of a learned Brahmin family of Dhānuka at Vikrampura, Dacca. Some verses are attributed to her.¹ She is also said to have been the joint authoress of the Ānanda-latikā-campū in accordance with a tradition current in Bengal. But it seems doubtful whether the attribution is right. Only two MSS of the Ānanda-latikā are extant, one belongs to the India Office Library² and the other to Pandita Dinabandhu Sāhitya-śāstrin, publisher of Samskr̥ta-Sāhitya-Parīṣat-Patrikā, 7 R G Kar Road, Calcutta. Pandita Dinabandhu Sāhityaśāstrin's elder brother began to edit the work³.

The Ānanda-latikā is being published in the Samskr̥ta-Sāhitya-Parīṣat-Patrikā as the work of Jayantidevī and her husband. In the following passage in p 2 of this edition⁴ which has not still proceeded far, it is stated that Kṛṣṇanātha Kavī composed the work in collaboration with his wife

आनन्दक—आर्याः, श्रीमन्नन्द-नन्दन-चरण-सरसीरुह-मनन-परितुष्टित-
विषयरस-श्रीदुर्गादास-चक्रवर्ति-तनयेन पत्नी-सहायेन श्रीकृष्णनाथ-
कविना विरचितमानन्दलतिका-ग्रन्थमधोतवानस्मि ।

Now, we find this passage in toto in the India Office

1 See Sanskrit Poetess, Part A, p LVII.

2 Ms No 4203 (243)

3 As death snatched him away, Pandita Dinabandhu Sāhityaśāstrin is continuing the publication.

4 Samskr̥ta-Sāhitya-Parīṣat-Patrikā, Vaiśākha, 1317 ; April, 1940

Library MS except the compound पत्नी सहायेन । Not only this but also there is no trace of Jayantidevi's collaboration with Kṛṣṇanātha, her husband, anywhere in the same. On the contrary, the colophons explicitly state that the work was composed by Kṛṣṇanātha Sārvabhauma Bhaṭṭācārya himself, e.g. the colophon to the fifth canto इति श्रीमहामहोपाध्याय-कृष्णनाथ-सार्वभौम-भट्टाचार्य-विरचितानन्द-लतिकाया पञ्चम-कुसुमम् । All other colophons are the same *mutatis mutandis*

Therefore, it is impossible to accept her as the joint author of the work on the basis of the evidence supplied by the India Office manuscript

Curious to find out whether the MS at present belonging to Pandita Dīnabandhu Sāhityaśāstrin really contains any reading justifying the tradition I approached him. He was very kind to show me the manuscript. Unfortunately, that part of the folio of the MS that is supposed to have contained the reading पत्नी-सहायेन in the passage quoted above was found missing. I carefully consulted the manuscript but could not get any evidence in it in support of the joint authorship of Jayantidevi. On the contrary, the following concluding verse in this MS, not found in the India Office Library MS definitely establishes that Jayantidevi cannot be said to be the joint author of the work —

शक्ते वेद-मुनीषु-चन्द्र-गणिते (१५७४) पक्षे वल्लभे मधौ
 श्रीमद्वन्द्य-पदारविन्द-युगले श्रीतर्कवागीश्वरम् ।
 नत्वा श्रीद्विज-कृष्णनाथ-भट्टना काव्ये मया कल्पितं
 दोषावेशमपास्य साधु-हृदयैरास्वादमेतच्चिरम् ॥

The MS in question is dated Śaka 1574 i.e. 1652-53 A.D., the date of Kṛṣṇanātha Sārvabhauma himself. When in this MS it is stated काव्यं मया कल्पितं i.e. the work is composed by me and nothing whatsoever about the help of his wife is mentioned, Jayantidevi cannot be accepted as the joint author of the work. The colophons also, which are identical with those found in the India Office MS, lead to the same conclusion.

Therefore, as the only two extant MSS clearly show that the work was composed by Kṛṣṇanātha himself, the claim that his wife too had anything to do with the composition of the work is, at the present state of our knowledge, wholly unwarrantable¹. The line आनन्द-लतिका-चम्पूर्यनाकारि स्त्रिया सह is not traceable in any of the above two manuscripts.

4 *Madhuravānī*

Madhuravānī was one of the most brilliant scholars of the court of Raghunātha Bhūpa of Tanjore. Probably Madhuravānī is not her real name but only a descriptive title meaning a lady possessed of a melodious voice². We cannot be sure whether she is identical with

1 This cancels our previous view about the joint authorship of Jayantidevi in Sanskrit Poetesses, Part A, Introduction, p LVII.

2 चतुर-मधुर वाणी सम्यगाकर्ण्य यस्याः

सदसि मधुरवाणी नाम दत्तं त्वयैव ।

सरस कृति-विधाया साधुमेधाविशेषा-

स्वधिक-पटुरशेषास्वम्बुजाक्षीषु सैषा ॥ (190)

Madhuvāṇi, one of whose verses is preserved in the Subhāṣita-hārāvali¹ Unfortunately, the only MS of this important work belonging to the Veda-Vedānta-Mandiram, Malleśvaram, Bangalore, is no more extant, in any case, no body seems to know anything definitely about its existence On my enquiry Mr M C Krishnaswamy Iyenger, Librarian of the said Library, kindly informed me in his letter, dated 19 4 1938, that the Books and Manuscripts deposited in the Library prior to 1928 had all been returned to the owners during that year owing to severe ravages of white ants into the shelves and that these had never come back to the Library, again Rao Bahadur Mahāmahopādhyaya R Narasimbhācārya, M A, M R A S, the then President of the Management Committee who would have been able, probably, to throw some light on the whereabouts of the MS in question had also passed away on 6 12 1936 (Sunday)² The Mahāmahopādhyāya had a valuable collection of Kanarese, Telugu, English, Tamil and Sanskrit Books besides those of archæological interest³ The Librarian thought I had better write to his adopted son Mr R Tirunarayana Iyengar at 9, West Park Road, Malleśvaram Accordingly I did so But Mr Iyengar in his turn informed me that he did not know anything about it So one of the outstanding records of the literary

1 Ms f 23, v 77, see pp xviii—xix and 18 of Sanskrit Poetesses, Part A, Contribution of Women to Sanskrit Literature, vol II

2 He deposited it in the Library, see Indian Review, February, 1908

3 He was officer in charge of Archæology, Bangalore

achievements of Indian Women seems to have been lost for ever. At present we possess, however, only a short summary of Madhuravānī's valuable work in the Indian Review of February, 1908. As in spite of my best efforts the MS in question could not be traced, the account given below is based upon that article. The MS was a palm-leaf one in Telugu script and incomplete.

The work was composed by the middle of the seventeenth century A D. The poetess was, probably, a native of Mysore. The work furnishes no information about her parentage. We come to know only this much that she was born of a learned family¹. Madhuravānī claims her proficiency in music and similar other arts which probably enabled her to secure the favour of Raghunātha who was himself a great musician and literateur. She is also supposed to be the author of several campūs rich in Dhvani or suggestion, and different versions of the Naiṣadha-kāvya and Kumāra-sambhava.

The first canto opens, as usual, with the invocation of the blessings of various gods on Raghunātha, patron of the poetess. Then Madhuravānī offers her homage to various poets including Mayūra and Mankha. In the same i e the first canto she gives a graphic description of Raghunātha and the grandeur of his court and relates how the work came to be composed. Raghunātha was anxious to have his Āndhra-Rāmāyana translated into Sanskrit and accordingly was wondering who among the galaxy of learned ladies of his court skilful in composing original Sanskrit and Telugu works² was best suited for

the task One night he dreamt in a dream that Rāma-candrā appeared to him and declared that Madhuravānī would be the best for the purpose Next day in the assembly he made his dream known to her who readily undertook the task

The proper subject-matter of the work i.e. the story of the Rāmāyana begins with the second canto In cantos II—IV we get an account of Daśaratha anxious for progeny and performing sacrifice for the same Cantos V and VI recount the birth and childhood of the four Princes Rāma and others, how Viśvāmitra approached Daśaratha for Rāma's help for the destruction of Tādakā, how Rāma killed Tādakā and on his way back, restored Ahalyā to life In the next two (vii and viii) cantos, we get a vivid description of the breaking of Śiva's bow by Rāma at Janaka's court, his marriage with Sitā, and the defeat of Paraśurāma Cantos IX and X describe the festivities in connection with the installation of Rāma; Kaikeyī's malicious intervention, Rāma's exile, Bharata's failure to persuade Rāma to return Canto XI deals with the mutilation of Śūrpanakhā and the abduction of Sitā The following canto (xii) describes Rāma's search for Sitā, meeting with Sugrīva and the subsequent killing of Bālī Cantos XIII and XIV narrate the search of Sitā by Sugrīva and others, her discovery by Hanumān This brings us up to folio 115 of the MS where there is an abrupt break but as some portion of the Yuddha-kāṇḍa of the Rāmāyana is dealt with in folios marked 126, 129 and 140, it is evident that the work was completed by the poetess herself Folios 13, 29-30, 105, 116-125, 127-128, 129-139 of the MS are said to have been missing In its

incomplete form the MS consists of 14 cantos and 1500 stanzas

It is evident that high female education was the rule of the society in South India in mediaeval ages Rāmabhadrāmbā, Madhuravānī and others¹ who adorned the court of Raghunātha, Gangādevī and Tirumalāmbā bear testimony to this

5 Rāmabhadrāmbā

The Raghunāthābhyudaya was composed about the second half of the seventeenth century A D by Rāmabhadrāmbā of the court of the Nāyaka King Raghunātha. She was a great favourite of the king², her patron, through whose grace she obtained the status of a distinguished poetess (साहित्य-साम्राज्य-भद्रपौठारूढ) Nowhere in the work, even in the colophons³, is there any suggestion that she

1 See particularly, the last two cantos of Rāmabhadrāmbā's Raghunāthābhyudaya

2 Madhuravānī refers to them in her Rāmāyana-kāvya

विपश्चिकाया चतुरा. प्रगल्भा

शास्त्रेऽतिदक्षा. सरस-प्रबन्धे ।

समीपमेतस्य समेत्य केऽपि

सुभ्रू-जना स्वस्व-कला. व्यङ्गवन् ॥ (1 78)

सर्वोत्तर-स्वादिम-सस्कृतान्ध्र-प्रबन्ध निर्माण-पचेलिमानि ।

यशसि भूयास्यवतारयन्त्य. सहस्रश. सन्ति सरोजनेत्रा. ॥ (1 82)

2 V 10, p 2,

शब्दार्थयोर्मम समप्रधानं वशवद यस्य वदन्ति सर्वे ।

कृतौ स एवात्र कृतौ सहायो नाथो मम श्रीरघुनाथ-नामा ॥

3 The Queen authoresses usually, as very natural,

was the Queen of Raghunātha. On the other hand, her remarks that all others take him to be Raghuvāra but she herself and others who know him intimately consider him an incarnation of kṛṣṇa¹, her unstinted and unqualified praise for harlots², etc and the frivolous nature of the king making love to a whole host of women as shown in Cantos XI and XII³ all lead to one conclusion, viz, that she was not a Queen, but a Mistress, of Raghunātha Nāyaka.

This epic consists of twelve cantos. It begins with a prayer to various gods and goddesses for the all-round happiness of Raghunātha and for the completion of the work without any impediment. The poetess also acknowledges her deep sense of gratitude to king Raghunātha for his patronage.

The first canto gives a description of the beautiful country of the Colas. The rivers Tīmrāparnī and Kāverī which water the country have also been described at length. The birds, animals, creepers, fruits, trees, flowers, etc have also drawn the ardent admiration of the poetess. The Colas are said to be very pious.

take care to refer to their designations clearly in the colophons or elsewhere, see e.g. Binabāyī's *Dvārakā-pattala*, and Viśvāsadevi's *Gangā-vākyāvalī*.

1 Canto III, v 5—

वर रघूणा गुण-वैभवे यं वदन्तु सव रसिका वयं तु ।

सहस्र-कान्ता-जन-सामरस्ये कृष्णावतार हृदि तर्कयामः ॥

E.g. verses 22—24, canto III

See particularly verses XII 57, 68, etc

and the Brāhmanas versed in the Śāstras, particularly in ritualistic literature and the proper performance of sacrifices

The second canto is devoted to the description of the capital of the country of the Colas, Tanjore (तञ्जा नगरौ), the abode of Laksmī and beautiful damsels. Its mountains, mighty elephants, encircling sea, beautiful lotuses, jewelled houses, sprightly horses digging out the earth with their hoofs¹, the harlots, high buildings, etc. have been graphically described by the poetess. The king is praised as a worthy and pious ruler, finally, the people of the country too are eulogised as virtuous. She has a special word of praise for the fair sex². She also dwells on the prosperity of the people and the sovereignty of the ruler³.

In the third canto the personal charms as well as many-fold virtues of the king such as valour, learning, philanthropy and so on are described. Thus powerful kings are represented as recognising the king's suzerainty and soliciting his help⁴. Again, he is said to have encouraged female education in his family as well as outside⁵.

1 Canto II, v 19, p 9 —

दिवसुतप्तुतिभिर्भुव अमौभि समवेद्यात्म सम विचेतुकासा ।
बलि-सद्य तुरङ्गमा प्रवेष्टु धरणी यत्र विदारयन्ति पादैः ॥

2 V 52, canto II p 10, v 53f, op cit, p II
अबला हरिरेकिका निजोरोर्जनयामास पुरेति पद्मजन्मा ।

असृजन्मनसा यदानताङ्गीरतिशेते गुरुमात्मज. सुजन्मा ॥

3 Vv 57 and 60, p II

4 V 26

5 V 20 In his court flourished, apart from Rāma-

The fourth canto gives the daily routine of the king such as morning duties, bath, muttering mantras and paying homage to the sun-god¹, worshipping a tawny cow, retreating to the jewelled house called Kamalā vilāsa, bowing down to Rāmachandra, uttering the holy name of Hari, wearing a sectarian mark (pundra) on the forehead, worshipping Rāma and reading the Rāmāyana²

Our poetess seems enamoured of the personal charms of the king as she returns to the same topic on many occasions throughout. The beginning of the fifth canto is devoted to the same topic³ and the rest to the description of his court⁴ which was adorned with royal visitors from Kerala⁵, Anga⁶, Magadha, Mālava, Kalīṅga⁷, Gauda, Āratta⁸, and other parts of India and with great philosophers, grammarians, poets, singers and dancing women trained by the king himself⁹

bhadrāmbā, may other poetesses of whom Madhuravānī was one. See below for her translation of Raghunāthā's Telugu Rāmāyana

1 The Sūrya stotra is beautiful, Vv 18-29, pp 18-19

2 The story of the Rāmāyana has been reproduced here in a nutshell, Vv 44-68, pp 20-22. Rāmabhadrāmbā does not make any mention of the exile of Sītā

3 Vv 1—19

4 Vv 20 ff

5 The Malabar Coast

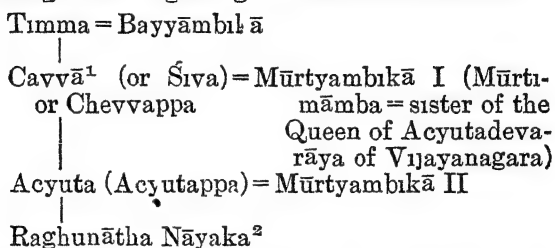
6 The neighbourhood of Bhagalpur including Monghyr

7 The area, north of Drāvida and south of Orissa, known as Norther Circars

8 i.e. Arāṣṭra or the Punjab

9. V 53 f. In his own treatise Sangīta sudhānidhi

In the sixth canto the lineage of Raghuātha has been given, beginning from his great-grand-father as follows —



Raghuṇātha describes himself as a great musician, inventing new Rāgas like Jayantasena and Tālas like Rāmānanda. He also invented a new instrument in which any Rāga could be played. Govinda Dikṣita, Minister of his father as well as himself, says in his Sāhitya-sudhā that the king composed, among others, the following works :—

- | | |
|----------------------|------------------|
| 1 Pārijāta-harana | 2 Vālmiki-carita |
| 3 Acyutendrābhyndaya | 4 Gajendra-mokṣa |
| 5 Nala-carita | |

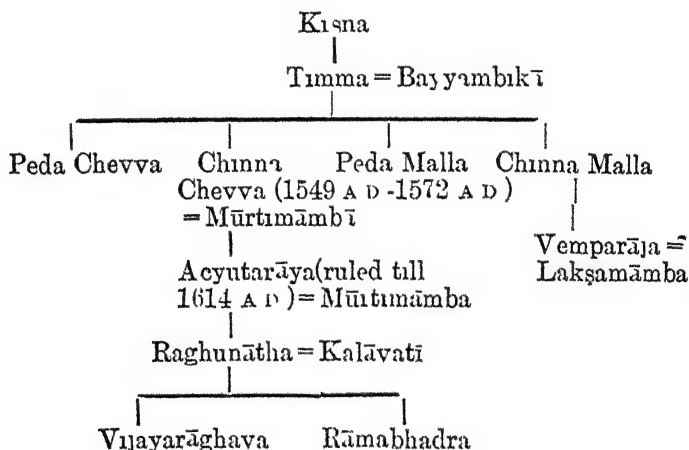
and 6 Rukmini-Kiṣṇa-vivāha-yakṣa-gāna. A work called Raghuṇātha-Bhūpāliya is also attributed to him. See Oppert's lists of Sans Mss in Private Libraries of South India, II 5550.

1 Cavvā got the province of Tanjore as a marriage-dowry from Acyutadevarāya whose sister-in-law he married. Another version is that he conquered it. For an account of Chevvappa, see Sāhitya-ratnākara-kāvya of Yajñanārāyaṇa, son of Govinda Dikṣita (Minister of Raghuṇātha and Acyuta), III 6—17.

2 From the works referring to Raghuṇātha Nāyaka of Tanjore, his family-tree may be drawn as follows —

Some of their multifarious activities have also been referred to in this canto. As is natural, the major portion of the Canto is devoted to the pre-birth and after-birth ceremonies performed with éclat for the well being of Raghunātha. Raghunātha was so called after the name of Viṣṇu through whose grace the parents had him.

The seventh canto begins with a description of the physical charms of the young prince Raghunātha. In due course his marriage to the daughters of the Pāndya¹ and other kings and ceremonies in connection with his installation as Heir Apparent to the throne are also



In the long colophon to the Bhārata-sūra-samgraha, MSS 8676 and 8677 of Tanjore, he describes his parentage as follows: मूर्तिमान्वा-गर्भ-शुक्ति-सुक्ताफल-निचय-चेन्नचेन्नव्याच्युत-नृपाल-पुत्र-सज्जन-स्तोत्रपाल

1 Modern Tinnevely and Madura

described When the Mahomedans¹ invaded Kārṇāta (Viṣayanagara), Venkatadeva Rāya, it is said, sought for the help of King Raghunātha whom the old father would not let go but for the insistent persuasion of Venkatarāya On his way to Penugonda, capital of Kārṇāta, he passed through Candragiripuri² The Murasas³ at Ballālapura put up some resistance, other enemies fled pellmell Raghunātha won the battle Then he came to the rescue of Kīṣṇapa Nāyaka, of Tundira or Tonda-mandala, at that time imprisoned by Venkatadeva-rāya Out of gratitude Kīṣṇapa gave his sister in marriage with Raghunātha

The eighth canto describes the extension of material help by Raghunātha to the Brāhmanas tortured by Colaga⁴, to the king of Nepāla⁵ against the Paran-

1 Pārasika rulers of Bijapur and Golkonda

2 Near Belgola, not far from Seringapatam See Vv 59-60, p 37

* 3 The inhabitants of Morasanādu i.e. the northern portion of North Arcot and neighbouring districts

4 Raghunātha was installed king during the life time of his father, see Sāhitya-ratnākara by Yajñanārāyaṇa Dīkṣita, son of Govinda Dīkṣita

Colaga is mentioned as Solaga, see Purchas, His Pilgrimes, Vol X, chap VII The Sāhitya-ratnākara depicts him in very bad colours

5 Probably, the ruler of the island of Jaffna This cannot be modern Nepal as it is described as an island accessible by a bridge of boats Raghunātha calls himself "नेपाल-भूपाल-स्थापनाचार्य" in his भारत-संग्रह ।

gis¹ hereditary foes of the king, and to Śrīrangarāya, son of Venkateśvara of Karnāta against Jaggarāya the usurper² Afraid of Raghunātha, Colage (Solaga) sought for the help of Kṛsnapa³, brother in law of Raghunātha, who willingly assisted him quite against the advice of his ministers Colaga, though at first secure in an island, was, however, subsequently vanquished and imprisoned by Raghunātha Kṛsnapa fled away like a coward

In the ninth canto the king of Nepāla (island Jaffna ?) is found approaching Raghunātha for reminding him of his promise for help Raghunātha totally vanquished the Parangis or the Portuguese and replaced the king of Nepāla in his former position Then he proceeded to vanquish the rebellious kings of the western countries such as Pāndya, Tundira, etc and met them at Topūr⁴ on the bank of the Tāmraparnī (locally called *Tāmbaranari*)

1 Feringees or the Portuguese They dethroned the ruler of the island of Jaffna, see Danvers' Portuguese in India, II, chap VII, pp 206 207

2 He was either the brother in-law or the Father-in-law of the late king Venkatapati He massacred the whole royal family except one child Rāma by name whose life was somehow saved by the loyalist Yācama Nāyaka, founder of the Venktagiri family See Sāhitya-ratnākara and Raghunātha vilāsa-nāṭaka, Act IV

3 He was at Chidambaram in 1599 A D His capital Gingi was bigger than any town in Portugal except Lisbon, see Purchas, His Pilgrimes, vol x, chap, vi, f.n 6

4 Its modern name is Tohur It is situated on the southern bank of the Cauvery, two miles south of Grand

The tenth canto shows Raghunātha vanquishing the Kings of Pāndya, Tundīra, etc one after another in quick succession Jaggarāja, the former usurper of the throne of Karnāta, died in the battle field Rāvilla Venka, Mākarāja Rāya, Dalavāy Ceñca¹ and Śākabhūru all fled from the battle-field The captured king of the Pāndyas was out of compassion released by Raghunātha Kīṣṇapa, king of Tundīra, again, began to create troubles Raghunātha's armies marched against him while he himself remained at Tiruvaiyār The army captured Bhuvanagiri and other fortresses and defeated Kīṣṇapa who was imprisoned by Raghunātha²

The next canto begins with a description of Tanjore (Tañjāpura) decorated for the reception of victorious king Raghunātha Women took a leading part in merry-making It is said that they again made a grand display of their special proficiency in arts by composing all sorts of verses³, explaining learned articles and treatises in various languages, filling up the elliptical feet and composing at ease verses in eight languages and interpreting the compositions of famous poets and dramatists, solving

Anicut He describes himself as “बोल धरामण्डल-निखिल-भोग-विभव-निर्जिताखण्डल” in his Bhārata-sāra-samgraha, Mss 8676 and 8677 of Tanjore

1 His name is also found in the Raghunāthābhyaṇya of Vijayarāghava Nāyaka

2 In accordance with Purchas, His Pilgrimes, vol x, p 218, Kṛṣṇapa had his blinded uncle imprisoned and himself managed to escape from the prison

3 Viz, Citra, Bandha, Garbha and Āśu

easily the disputed points in the works of great philosophers headed by Kanāda and Patañjali, playing the lute and other instruments, etc ¹ to the great satisfaction of the king They entertained the king with music and dance Again, they are also eulogised as good cooks² They composed also a large number of panegyrics in various languages³, particularly on his conquests Thus this canto is exclusively devoted to the description of the women of Tanjore including the members of the royal and noble families

In the twelfth and last canto of the Raghunāthābhyudaya too the poetess describes the women of Tanjore, specially, their proficiency in music and dancing They sang songs in Jayamangala, Simhalalilā and such other Rāgas and played the tālas called Ratililā, Turangalilā, Rangābharana, Anangaparikramana, etc They also danced, among others, a particular dance called Raghunātha vilāsa named after the king The work closes with a specially happy picture of the enjoying king

The Raghunāthābhyudaya is important from two points of view —

1 As a historical document of Tanjore at Raghunātha's time and the personal achievements of Raghunātha as well as his ancestors The historical incidents mentioned in this work agree with those recorded in the Sāhitya-ratnākara,⁴ Raghunātha-Bhūpa-vijaya, Raghunātha-

1 Canto x1, vv 23 27, pp 63-64.

2 Vv 82 85

3 V 53 *See also* v 97

4 MSS 4221 (complete) and 4222 (upto the tenth canto only) of Tanjore Maharaj Serfoj's Sarasvatī Mahāl

nātha-vilāsa-nāṭaka¹, etc, of Yajñanārāyaṇa, son of Govinda Dikṣita, the Rukminī-kalyāṇa,² Kamalīnī-kala-hamsa³, Ratnakheta-vijaya⁴, Śamkarābhyudaya,

Library Yajñanārāyaṇa whose poetic qualities were developed through the grace of Raghunātha

(प्रौढ-श्रीरघुनाथ-भूपतिकृपा-स्फारीभवत्-साहिती-
साम्राज्यो निगमागमार्थ-निपुण. श्रीयज्ञनारायण),

Says of Raghunātha—

जलनिधि-गर्भवास-वश-निर्भर दर्परिपु-

प्रतिहति-हेतु-सेतु-कृति-नूतनदाश्रये ।

कवि बुध-गायकाभिमत-कल्पन कल्पतरो

जय करुणा सनाथ रघुनाथ जनाधिपते ॥

This important work, *not as yet published*, is an indispensable guide for the history and culture of Tanjore about three hundred years ago

1 This important work which is *not as yet available in print* is a very reliable and authoritative work on the life and many sided activities of king Raghunātha. The Sarasvatī Mahāl Library of Tanjore is in possession of only one MS of the same, viz MS No 4487

2 Madras Oriental MSS Library; Author Index, p 68 published by the Adyar Library, Adyar

3. Published from Srirangam, Vanī vilas Press

घोर-श्रीचिन्मय्याच्युतधराघोरिय-भाग्योन्नतौ

राज्यं श्रीरघुनाथ-नायक-विभौ रज्येत् सहस्रं समा. ॥

4 Ratnakheta's 1 e Śrīnivāsa Dikṣita's wife, mother of Rājacūdāmaṇi Dikṣita, was a very learned woman who is reported to have composed beautiful verses. She

Ānāṇḍa-Rāghava¹ and Kāvya-darpana² of Rājacūdāmaṇi Dikṣita, son of Ratnakhetā Dikṣita ; the Hari-vamśa-sāra-carita and Sāhitya sudhā of Govinda Dikṣita, Minister of both Raghunātha Bhūpa and his father Acyuta, the Sangita sudhā,³ Mahābhārata-samgraha,⁴ Rāmāyana sāra-

used to attend the meetings, join the debates, etc along with her husband. Once she was late in attending a meeting and on her husband's query as to the reason of her delay, she gives the following reply —

वेणीभूतेषु केशेष्वसित-फणि-धिया द्रष्टुमागत्य केकी
 पञ्चादारभ्य योद्धुं प्रतिशिखि मनसा तेषु विस्वश्चितेषु ।
 भूयो घन्मिलितेषु प्रकट घन-धिया नर्तनायोज्ज्वलम्भे
 तन्मृत्तलोकनान्मे प्रियसख ममभून्मण्डनश्रीविलम्बः ॥

She praises her husband and retorts the Northern scholar in the following song which she is reported to have sung —

विपश्चितामपश्चिमे विवाद-केलि-निञ्चले
 सपत्नजित्ययत्नमेव रत्नखेटदीक्षिते ।
 ब्रह्मस्यति क्व जल्पति प्रसर्पति क्व सर्पराड्
 असन्मृखश्च षड्मुखः सुदुर्मुखश्चतुर्मुखः ॥

1 Govt Oriental MSS Library, Madras, Descriptive Catalogue, MS No 12495

2 Large number of MSS in Madras Oriental MSS Library in Grantha and Telugu characters Vizagapatam ed, 1886-87 Vanī Vilas Series, No 15, Srirangam, [1925-26]

3 MS belonging to Madras Govt Oriental MSS Library, See Author Index, p 64

4 Also known as Bhārata-sāra-samgraha and

samgraha,¹ etc , of Raghunātha himself , Pārījata haṇana-nāṭaka of Kumāra Tātācārya² , Ātma-parikṣā of Bhāskara Dīksita,³ etc

2 As a record of women's achievements in the field of Literature The claim put forward by the poetess that she was Sāhitya-sāmrajya bhadra pithārūḍha is no vain outburst She asserts that she could make verses in eight languages and was an expert both in Śatalekhinī as well as Samayalekhinī⁴ That she was an expert in the arts of music, dance, cooking, etc , is evident from the vivid, though technical, descriptions of these in the work, particularly in its last two cantos

In the work women play a prominent part indeed Whereas the last two cantos are exclusively devoted to their eulogy and show them in their loveliest colour, the first six cantos also depict them truly well The remaining cantos are concerned with warfare and struggle in which also women figure prominently

• The poetess compares the hero throughout the book with Rāma of the Rāmāyana Both Raghunātha and

Bhārata samgraha, MSS 8676 and 8677 of Tanjore Maharaj Serfojī's Sarasvatī Mahāl Library

1 MSS 9467 and 9468 of Tanjore Maharaj Serfojī's Sarasvatī Mahāl Library

2 Son of Venkatācārya and grandson of Śrīnivāsa-guru, MSS 4381 and 4382 of Tanjore Maharaj Serfojī's Sarasvatī Mahāl Library *Not available in print*

3 MS No 7525 of Tanjore Serfojī Mahārāja's Sarasvatī Mahāl MSS Library

4 See the colophon to any canto of the work

Raghunāthā Bhūpa of Tanjore were obtained by their parents as rewards for their severe penances from Lord Viṣṇu¹ Blessed are the persons who cherish Raghunātha, like Rāmacandra, in their hearts²———says the poetess But she has not cared to keep up the high ideal of Rāma's life, viz, sincere and pure love for Sitā and aversion to any other woman

The short Introduction to the printed edition of the book contains in bare outlines only the contents of the book In it nothing has been said about the metrical and the rhetorical excellence of the work The book is however, very rich from the metrical point of view and therefore, a list of all the metres employed is appended (see Appendix II) The major portion of the work is composed in इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति । A large number of verses is composed in मालभारिणी । There are some verses in पञ्चचामर, प्रबोधिता and मञ्जुभाषिणी metres that are not commonly used

This work, no doubt rich in rhetorical embellishments³, suffers from one great defect———the language is rather

1 Canto vi Mūrtiyambikā and Acyuta had to undergo severe penances for obtaining the son —

एवविध नन्दनमिन्दुवक्त्रे भजेमहि श्रीरमण प्रसाद ।

विना तपोभिर्विविधैर्जगत्या भजन्ति के वा सुतरूप-भाग्यम् ॥

2 Canto xii, v 89 (last verse of the work)

अधिकश्चियमच्युतेन्द्रसुनु रघूनाथं रघुनाथमेव साक्षात् ।

हृदये कलयन्ति ये महान्तः परमानन्दभरात्त एव धन्याः ॥

Cp viii, 99.

3 Canto viii, v. 10 , व्यतिरेक ।

stiff Unlike the Madhurā-vijaya of Gangādevī, it lacks spontaneity and easy grace Her Sūrya stotra¹ in the fourth canto is beautiful The summary of the Rāmāyana² in the same canto seems rather uncalled for though, probably, it was inserted for the pleasure of Raghunātha who was very much devoted to Rāmacandra and himself wrote the Āndhra-Rāmāyana³

6 *Tirumalāmbā*

Tirumalāmbā flourished in the first half of the sixteenth century A D The Kalahastī Inscription, No 157 of Epigraphic Reports of 1924, records that Acyutarāya was crowned King in 1529 He reigned till 1542 As the present work describes Acyutadeva as a king, it must have been composed between 1529 and 1542

During her student-life as well, Tirumalāmbā appears to have composed verses as one of them is preserved in an inscription of the Vitthala temple at Hampe, commemorating the gift of Suvarna-meru or a mountainous heap of gold by king Acyutarāya⁴ The inscription

„ „ vv 41-42 , प्रतिवस्तूपमा ।

„ „ v 34 , विषम ।

„ „ vv 53, 56 and 59 , अर्थान्तरन्यास ।

1 Vv 18-29

2 Vv 43ff

3 Unfortunately this Rāmāyana is no more extant He is the reputed author of several Telugu works but only one of them, viz, the Vālmiki-carita is preserved in Tanjore MSS Library

4 Epigraphic Reports, No 9 of 1904

records her name as Oduva Turumalāmbā or Student Tirumalāmbā. Although we have no direct evidence at hand to prove conclusively the identity of the two Tirumalāmbās, yet it may, with a fair amount of certainty, be assumed that they are the same.

In the long colophon at the end¹ she does not refer to herself as a queen as is usually done by Queen authoresses, but only speaks of herself as very dear (प्रेमसर्वस्व) to the King and his confidante (विश्वासभू)². So from this colophon it is not clear whether she was a court-lady, or an intimate friend of the king, or one of his queens, these two epithets being applicable equally to either. That she was not the chief queen is in any case clear from her own writing where she refers to Varadāmbikā as such³. This is supported by other important works like the Acyutarāyābhyaṅga of Rājanātha Dindimāka⁴. In such works, however, we get no reference to Tirumalāmbā. Nowhere in the body of the Varadāmbikā-parinaya-

1 See the next foot note

2 The editor of the printed edition thinks that "the phrase राजाधिराजाच्युतराय-प्रेमसर्वस्वविश्वासभूवा Shows that she was a queen of the Emperor." We do not see why this phrase should refer to a queen only, and not any one else. In fact, a queen or any other lady may be designated by these epithets. So nothing can be inferred definitely on the evidence of this phrase alone as the editor thinks.

3 P 148, पट्टाभिषेक-महिषी-पदमयमुष्यै दत्त्वा, etc

4 Madras Govt MSS Library, 3MSS, p 9, Alphabetical Index

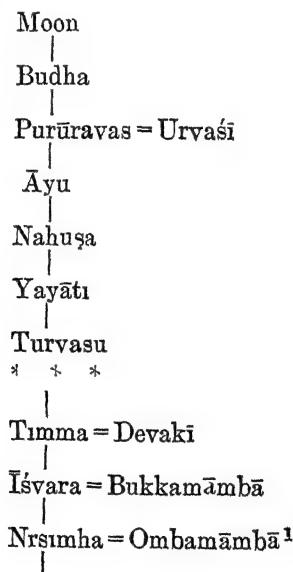
campū also is there any reference to Tirumalāmbā, either as a queen or otherwise. Therefore, it is rather difficult to determine her exact status from her own work or other standard Historical works.

In the colophon to the work Tirumalāmbā speaks of herself as a versatile genius—a musician, grammarian, rhetorician, writer, connoisseur of various arts, linguist—and a patron of scholars and poets. She was religiously-minded,—making rich offerings to priests and various religious institutions. She asserts that she enjoyed the full confidence of the king and seems to be rather proud of the fact¹.

1 The colophon —इत्येकवाराकर्णनमाल-दृढावधारित-नव्य-काव्य-नाटकालङ्कार-पुराणागम-रहस्य सारस्यानुबन्ध-समिन्धान-स्वाभाविक-प्रतिभानुभावया, विद्या-विशेष-निरवद्य-विद्वद्-सकल-कविकुल-श्रवणानन्द—चिन्तितानन्ताभीष्ट-फलाश्रयण विश्राणन—कामगवीभवद-शेष-भाषा-विषय-सविशेषोन्मेष-चतुरिम—गर्भित-सरस-प्रबन्ध-सन्दर्भया, विविध-विद्या-प्रगल्भ-राजाधिराजाच्युतराय—सार्वभौम-प्रेम-सर्वस्व-विश्वासभुवा, निरुपाधिक-महोपकार-निर्माण-धर्म-निर्मल-हृदयया, निखिल-लिपि-विलेखन-नियत-वितरण-कृतहस्त-हस्तारविन्दया, विरिञ्च-चञ्चल-नयना-नखाञ्चल-समुदञ्चित-विपञ्ची-प्रपञ्चित-पञ्चम-मधुरिमोदञ्चन-विकस्वर-कण्ठ-स्वरया, विपुल-तलातल-विहार-विनोद-साकारावतीर्ण-शतपर्णासन-वरवर्णिनी मति-निर्णायिकया, नाना-देश-प्रतिष्ठितानेक-विरचित-वाजपेय-पौण्डरीक-सर्वतोमुख-महाध्वर-द्विजवर-वितौर्यमाणा-श्रीर्विशेष-परिपोषित-भाग्य-सौभाग्यया, नियत-रक्षित कवि-कुटुम्बया तिरुमलाम्बया निर्मितं वरदाम्बिका-परिणयनाम चम्पू-काव्यम् आचन्द्र-तारकम् अभिवर्धताम् ॥

The work that such a cultured lady has produced is indeed a very good specimen of the campū-kāvya. It is important historically as well as topographically. The work is also charming from the poetical point of view.

The pedigree of Acyutadevarāya given in the Varadāmbikā parinaya-campū is historically correct. The traditional account of Divine ancestors varies, however, to a certain extent.



1 Her cowives were Tippāmpa, mother of Viranarasimha and Nāgamāmbā, mother of Kṛṣṇadevarāya, grandmother of Tirumala and Trumalāmbā and great-grandmother of Kṛṣṇa and Pedda Timma. Vide Acyutarāya-bhyudaya by Rājanātha Kavī.

Acyuta¹ = Varadāmbikā

Venkatādrī²

This is the third Royal Family of Vijayanagara Empire founded by Bukka I with the aid of his Minister Mādhava Ācārya, later on known as Vidyāranya, author of Kāla-Mādhava, Jaiminiya-nyāya mālā, etc,

The accounts of Naṭasimha, father of Acyuta, given in this work are also, on the whole, borne out by other evidences. He conquered all the neighbouring countries including Cola. About the Cola king it is stated in the Varadāmbikā-parinaya that he was taken as a prisoner but subsequently he managed to escape to the sea-coast. But there is a different version that Narasa killed the Cola. Again, the statement in the present work that the sovereign of Madura submitted to him without fight is not borne out by the evidence of the Acyutarāyābhyaṅga of Rājanātha³. Then he conquered the ruler of Seringapatam, captured the forts of Dumakur and Taraṅgi and the Sultan, perhaps Yusuf Adil Shah of Haiderabad. Narasimha restored his country to the Sultan after his submission.

Narasa married Obamāmbā, daughter of Rucirāja and Śrīrāmāmbikā. There is no reference in this work to his previous two wives, Tippāmbā and Nāgamāmbā. By

1 His brother was Ranga, father of Sadāśiva

2 Known as Cina Venkatādrī

3 कंस यथा कैटभजिह्वलेन समन्वित सैनिकमल्लहन्ता ।

मदप्रवृत्तं मरुत मयित्वा महीमहेन्द्रो मधुरामहार्षीत् ॥३१॥

महेन्द्र-लोकं मरुवाय दत्त्वा मध्येसमौक मधुरा स जह्ने । ३२ (क)

Obamāmbā he got a son who was named Acyutarāya after the name of god Acyuta. Acyuta ascended the throne when he was quite grown-up. He married Varadāmbikā, younger sister of his Ministers both called Tirumalarāja. They had, after a considerable time, a son called Cina-Venkatādrī. Satisfied with the learning and achievements of his son, Acyutarāya installed him as the Heir Apparent. This book ends with a prayer to Venkatādrī (Tirupati) for the long life and all-round happiness of Acyuta, Varadāmbikā and Cinavenkatādrī.

With womanly sympathy our poetess goes to the extent of giving a vivid description, whether real or fictitious, of the first meeting between the lovers, the consequent pangs suffered by both of them, etc. Having described the conquests of Narasimha, she unlocks her heart and tenderly delineates beautiful pictures of a devoted wife (Varadāmbikā) and mother in succession.

The descriptions of Vijayanagara¹, Tonda mandala (Tundira-deśa)², Cola³, the river Kāveri⁴, Adam's bridge⁵, Seringapattam (Śrīranga-pattana)⁶ represent vividly the topography of Southern India of the sixteenth century A D.

1 Pp 19-25, विद्यापुरी वीरवर खधाम्ना व्यद्योतत व्याप्त-जगत्पुत्रीक ॥ And pp 83-84

2 Pp 25-34 (single sentence)

3 P 34

4 Pp 35-43 — सान्द्रतरट, etc —

कविरजाया कलितोरु-भोगान् दृष्ट्वा पुरी दक्षिण-कूलभोगान् ।

वरुथिनी वल्गु-परिश्रमाणां निवेशयामास नृपालसिंहः ॥

5 Pp 78-79

6 Pp 79-80

The Varadāmb.kā-parinaya-campū is full of long compounds running over many lines in print, even pages at times and as such, outstandingly represents the Quality called Ojas¹ But sweetness and simplicity are not altogether wanting, for example, we have simple and charming descriptions of the royal bridegroom Acyuta bringing his bride to his own palace², the advent of the spring, etc.³

1 Dandin's Kāvya-darśa, I—

ओज समासभूयस्तुमेतद् गद्यस्य जीवितम् ।

2 प्रविश्य तस्मिन् प्रमना नृपाल-

स्ता राजकन्या विधिनोपयस्य ।

श्रियं पयोधेरिव श्रेष्ठशायी

समानयत्ता सदनं स्वकीयम् ॥ V 127

The king now enjoys himself in her company —

पट्टाभिषेकमहिषीपदमप्यमुष्यै

दत्त्वाऽधिकप्रणयदर्शितं कौतुकश्री ।

क्षौणीपतिं सह तयाऽन्वभवत् समस्तान्

विख्यातरागं सुभगान् विषयोपभोगान् ॥ V 128

3 At the advent of the spring, everybody is gay,
none the less the youthful ladies —

आराम-कामास्त्र-निकेतनेऽस्मिन्

अस्मासु सर्वायुध-हारिणीषु ।

चूताङ्गुरं तस्य पिकां प्रियास्त्रं

चक्षौ निधायैव समुच्चलन्ति ॥ V 139

and eversomere the Queen—

एवविधैर्नर्म-वचोविलासैः सखी-जनस्य श्रवणातिथेयै ॥

अज्ञात-पुष्पावचय-प्रयासा देवी तदा कम्प-गतैरचारौत् ॥ V 140

And so on (see vv 166, 157, etc)

The high soaring poetic imagination of Tirumalāmbā makes a lasting impression. Grand indeed is the description of the evening¹ —

The setting sun is nothing but a ruby-lid which being removed by the childish moon from the top of the sky-vessel, dense darkness sets in

अरविन्द-बन्धु-कुर्विन्द-पिधाने ,

चपलिन बाल-शशिना व्यपनीते ।

चुस्त्यं वियन्मधव-नील-करण्डाद्—

गलितं यथा घनमट्टश्रयत सन्ध्या² ॥ V 158

Again, the sun behaves like a chamberlain of Lord Nārāyaṇa who makes Lakṣmī (beauty) leave her lotus-home and accompany him for the region of Viṣṇu lying on the Ocean Kṣīroda —

सागरोदर-शयस्य मुरारे' कञ्चुकीव विलसत्कर दण्डः ।

इन्दिरा इमशिखिर्भुज-गेह्वादात्मनैव सह नूनमनैषौत्³ ॥ V 159

Thus it cannot be denied that though her style is usually heavy, long compounds retarding its easy flow—yet at times we get indeed fine imageries couched in beautiful language

1 Pp 170-173

2 P 173

3 The idea is —Lakṣmī has to leave her paternal residence as it were for the house of her Lord Nārāyaṇa in the company of his chamberlain, the sun, in other words, the lotuses fade away as soon as the sun sets.

The work is rich in rhetorical embellishments. It furnishes good examples of anuprāsa and yamaka, and of arthāntara-nyāsa, paśamkhyāna, virodha, śleṣa, sahokti, svabhāvokti, etc. Here similes and metaphors are apt, novel and striking.

Tirumalāmbā uses, among others, the following metres. Drutavilambita, rathoddhata, śālinī, svāgatā, aupacchandasika, vamsāstha, kalahamsa, mañjūbhāṣinī, praharsinī, pithvī, narkutaka, mālīnī, śikharinī, viyoginī and harinaplutā.

From the accounts given above it is seen that Queen Gangādevī and Queen Lakṣmī, Madhuravānī, Tirumalāmbā, and Rāmabhadrāmbā, i.e. all the poetesses dealt with above except Devakumārīkā flourished in the south. The credit for fostering the poetic talents of these gifted ladies goes mostly to the Vijayanagara emperors and the Nāyaka Bhūpas of Tanjore. Whereas Lakṣmī Rājñī is a modern poetess, Gangādevī is the oldest of them all. Madhuravānī and Rāmabhadrāmbā flourishing in the court of the same patron Raghunātha are contemporaries. Tirumalāmbā who flourished in the court of Acyutarāya, brother-in-law of the father of Raghunātha Bhūpa, was a senior contemporary, if a contemporary at all, of Rāmabadrāmbā and Madhuravānī. There is a difference of some 75 years between the dates of these last-mentioned poetesses.

DEVAKUMĀRIKĀ

वैद्यनाथ-प्रासाद-प्रशस्तिः

अथ वंश-वर्णनम्

1. शिवं साख्यमहं¹ वन्दे विद्या-विभव-सिद्धये ।
जगत्-सृति-हरं शम्भुं सुरासुर-समर्चितम् ॥ ²
2. गुञ्जद-भ्रमद-भ्रमर-राजि-विराजितास्थं³ ।
स्तम्बेरमाननमहं नितरां नमामि ।⁴
यत्-पाद-पङ्कज-पराग-पवित्रिताना
प्रत्यूह-राशय इह प्रशमं प्रयान्ति ॥ ⁵
3. शारदा वसतु शारदाख्यज-
स्नानना मम सुखाख्यजे सदा ।
यत्-कृपा-युत-कटाक्ष-भाग् यतोऽ-
भाग्य-लोपमयमेति मानवः ॥ ⁶

1 cp. RaghV, 1 1, गौरौ, v 1, Sanskrit Poetesses, (henceforth abbreviated as SansP) part A

2 M अनुष्टुप् ।

3 Swarms of bees are supposed to enjoy themselves on the sweet scented elephant-face of गणेश ।

4 In rituals, गणेश is to be worshipped first of all He is the remover of all evils and is always addressed as विघ्न-विनाशन ।

5 M वसन्त-तिलक ।

6. M रघोद्धता ।

4 स भूयाद् एक-लिङ्गेशो¹ जगतो भूतये विभुः ।

यस्य प्रसादात् कुर्वन्ति राज्यं राणा भुवः स्थिरम् ॥²

5. यदेक-लिङ्गं समभूत् पृथिव्या

तेनैक-लिङ्गे त्यभिधाऽभ्यधायि ।

चतुर्दशौ माघ-भवा हि कृष्णा

तस्या समुद्भूतिरभूच्छिवस्य ॥³

6 तदा मुनीना प्रवरस्तपस्वी

हारीत-नामा⁴ शिव-भक्त आसीत् ।

स एक-लिङ्गं विधिवत्-सपर्या-

विधेरतोषिष्ट⁵ शिवेष्ट निष्ठः ॥⁶

1 For एकलिङ्गेश, see Tod's Annals of Rājasthāna (henceforth, abbreviated as AnnRaj), vol 1, pp. 534 ff. एकलिङ्ग is the family deity of the राणाs of Chitor

2 M. अनुष्टुप् ।

3 M इन्द्रवज्रीपेन्द्र-वज्रा-मिश्रीपजाति । The metre of the verses in this canto is उपजाति, a combination of the इन्द्रवज्रा and उपेन्द्रवज्रा or these latter two except where mentioned otherwise.

4. A legend that is confirmed by Tod, AnnRaj, Annals of Mewar, Chap. II, p 235

5 The root तुष् is अन्तर्भूत-नष्टार्थं here The आत्मनेपद is to be accounted for by the dictum—

आत्मनेपदमिच्छन्ति परस्मैपदिना क्वचित् ।

कदाचित् कुप्यते माता भीररक्षा हरीतकी ॥

6 M. इन्द्रवज्रीपेन्द्र-वज्रा-मिश्रीपजाति ।

7 वापामिधो रावल¹ उन्नतेच्छो

हारांतमेनं गुरुमन्वमस्त ।

विद्या-प्रसादोदय-बुद्धि-वृद्धैः

यथा² मरुत्वानिव वागधौशम् ॥

8 तस्योपदेशेन समग्र-सिद्धे-

वापानृपस्याथ बभूव सिद्धिः ।

आराधनात्तुष्टिमतोऽस्य शम्भो-

स्तदेक-लिङ्गस्य विभोः प्रसादात् ॥

9. ³ सूर्यान्वयोऽसाविव तिग्म-रश्मिः

प्रताप-संशोषित-कर्दमारिः ।

समुच्छ्रसत्-स्वीय-मुखाब्ज-श्री-

दूरीभवद्दृष्ट-खलान्धकारः ॥

10. अथाभवद् राण-पदं वितन्वन्

राहृप्प-राणः⁴ प्रथितः पृथिव्याम् ।

तदादि तद्-वंश-भवा नरेन्द्रा

“राणे”ति⁵ शब्दं महितं भजन्ते ॥

1 See p 238 of the AnnRaj for this name

2 यथा in the sense of इव is redundant here

3 For the Rajput races who claim descent from the Moon and Yadu, see AnnRaj , p 87 f For the राणाs being the direct descendants of राम, of the solar line, see op cit , p.88.

4. An ancient bard of Bappa Rawal's family , he succeeded Bappa in Samvat 1257, A D 1201. He ruled 37 thirty-eight years.

5. A change introduced by राहृप्प from the title रावल to

11. रणे स्थिरत्वन्तु तदा¹ नृपाणा
 दिनाधिनाथान्वय-सम्भवानाम् ।
 चतुर्दिगन्त-प्रथितं हि राण-
 पदं हि तत् सार्थकतामवाप्तम् ॥
12. राहप्य-राणान्नरपाल आसीद्²
 धनुर्भृतां मुख्यतरः मृथिव्याम् ।
 जितारि-वर्गः परम-प्रधानः
 सुश्राव्य-कीर्तिर्नरवन्नरेन्द्रः ॥
13. दिनकरसु ततोऽप्यभवत् सुतो
 दिनकर-दुप्रति-भाङ् नरपालतः ।
 अवनि-मण्डल-भूपति-मण्डली-
 मुकुट-रत्न-विराजित-पत् कजः³ ॥⁴
14. यशकर्ण इहाभवत्ततो
 यशसैवातिसमुज्ज्वला भुवम् ।

राणा for denoting the completion of his feud with Mokul who enjoyed the title राणा । राणा skilful in warfare, रण जानातीति राण ।

I. सदा ?

2 Perhaps the nine Princes of Chitor who ascended the throne within the short period of fifty years and whose names are not known, are mentioned by name here.

3. कज means पद्म, which grows in क or water.

4. M. द्रुत-विलम्बित ।

बुभुजे युग¹-दीर्घ-बाहु-भृ-

न्निज-वीरत्वमवन् द्विषत्स्वपि ॥ ²

15. ततस्तु नागपालोऽभून्नागायुत-बलोत्कटः ।

शशास वसुधामेता प्रजा धर्मेण पालयन् ॥ ³

16 ततोऽभवत् पूर्ण-मनोरथोऽयं

कृपाण-पाणिः किल पूर्णपालः ।

पूर्णं सुखैः पालयतीति विश्वं

तत्-पूर्णपालत्वमधायि तेन ।

17. तस्मादभृदुग्रतरश्च पृथ्वी-

मल्लोऽरि-हस्तिष्विव हस्ति-मल्लः ।

ये युद्ध-मल्ला बल-दर्प-नद्धा-

तस्मादवापुः खलु भङ्गमेव ॥

18. तस्माद् भुवनसिंहोऽभूद् धराधीशो महेन्द्रवत् ।

युधि भूपाल-मातङ्गाः पलायन्ते यदीक्षिताः ॥ ⁴

19. तत्-सूनुग्रः किल भौमसिंहो ⁵

भयंकरो भौम इवाहितानाम् ।

1 AmarK, III 3 24, p 192, "बानाद्यङ्गे युग पु सि", see also
चौरस्वामिन्'s interesting note on the same, op. cit, cp KalpDK
p 104, v 137, AbhCin, 3 420, p 302

2. M सुन्दरी or विद्योगिनी ।

3. M श्लोक ।

4. M श्लोक ।

5 For a detailed account about him, see AnnRaj.,
p. 276 f He fell in the battle, in 1303 A D, against Alla-o-din.

एकातपत्रा¹ भुवमेत्य वीरो
निष्कण्टकां दीर्घ²-भुजो³ बुभोज ॥

20. तदङ्ग-जन्मा जयसिंह-राणो³
भुवं समग्रां प्रथितः शशास ।
जयो हि यस्मिन् स्थिरतामुपेत्य
पुनर्न कस्मिन् स्थिरता बभाज ॥

21. तदात्मजः सागर-धीर-चेता
नाम्ना ततो लक्ष्णसिंह⁴ आसीत् ।
यो मेघ-नाद सुविजित्य गोभिः
स्थितो हि रामानुजवन्नरेन्द्रः ॥

22. तस्मान्महीयान् अरिसिंह-भूपो⁵
भू-मण्डलाखण्डलता जगाम ।
लसद्विषत्-कुञ्जर-मस्तकोद्यन्-
मुक्ताभिराकीर्ण-पदाग्र-भूमिः ॥

1. Note the सनाधि or Transferred Epithet here

2. All the heroes are proverbially possessed of long arms, see the description of Arjuna in the MBh , Ragh V.I 13.

3 The favourite son भौमसिंह who survived his father, mother and brothers

4. According to Tod, लक्ष्णसिंह ascended the throne before भौमसिंह and अजयसिंह । सागर is not mentioned in the Annals

5 See p 280, AnnRaj, acc to which he was the elder brother of अजयसिंह ।

23. ततोऽरिसिंहादभवच्चमौरः¹

समिद्ध-तेजा इव शम्भुरोद्यः ।

शिरः-स्खलत्-स्वर्धुनि-सुप्रवाह-

पवित्रिताम्रेष-जगज्जनौघः ॥

24 यश्चैक-लिङ्गस्य शिवस्य लिङ्गं

पुनर्वशित्वाद्धृत्सुहृधार ।

शिवाज्ञयैव प्रमथाधिनाथ-

सेना-विधिं स स्वयमन्वकार्षीत् ॥

25. हमौर-देवादलभत्² सुर-श्री-

र्यः क्षेवसिंहः³ पितुरेव राज्यम् ।

यस्मिन् महीं शासति वीर-वर्ये

स्थिता श्रुतौ तस्करता प्रजासु⁴ ॥

1 Son of अरिसिंह and the Chundano Rajputnee It was the last wish of his grandfather भौमसिंह that he would be offered the throne after the death of his uncle अजयसिंह । Thus was expelled from the throne सुजनसिंह one of whose descendants, the celebrated शिवाजी, the founder of the Mahratta nation, later on made a history of his own The गुर्खा's of Nepal also originated from another Rajput prince who was also expelled from Chitor

2 According to the dictum, अपि माष मष कुर्याच्छन्दोभङ्गं न जातु-चित्, the poetess makes अलभत अलभत् for the sake of metre

3 See Ann Raj, p 285 He ruled Chitor from 1364 to 1382 A D Worthy son of हमौर, he went on conquering regions after regions but unfortunately he lost his life in a family broil at the hands of one whose daughter he had intended to marry

26. लक्ष्य-व्यधान¹ योध-गणान् विधत्ते

लक्षावधि द्राग् धनमत्र दत्ते ।

यो लक्ष-वारं विबभञ्ज शत्रू-

² लक्षाभिधोऽस्मादुदभूत्तरेन्द्रः ॥

27. मकार-वाची खलु विष्णुशब्द

उकार-वाची किल शम्भुशब्दः ।

तौ चेतसि स्वे कलयत्यभीक्ष्ण

तस्मान्न³पो मोकल⁴ इत्यभाणि ॥

28 स मोकलः सर्व-गुणोपपन्नं

सम्प्राप पुत्रं किल कुम्भकर्णम्⁴ ।

1 व्यध means वेध , see AmarK , 3 2 8, p 184

2 लक्षसिंह assassinated चेतसिंह and ascended the throne of Chitor in 1382 A D He was the founder of the mines of his country and a valiant king, he encountered Mahamed Shah Lodi He contributed to the prosperity of his country in various ways

3 He ascended the throne in A D 1397 against the interests of his elder brother चण्ड who promised to renounce his birth-right. The change of the rule of primogeniture almost broke the royal line. As his stepmother, however, realised her mistake at a time that was not too late for remedy, चण्ड came back to Chitor and drove off the usurpers, the father and brother of his step mother This powerful king was assassinated by the natural brothers of his father.

4 कुम्भ had to face difficulties at the beginning of his reign (1433 A D). He sought the help of the prince of

यः कुम्भ-जन्मेव विपन्न-सैन्य-
महार्णवस्थान्य इहावतीर्णः ॥

29. यः कुम्भकर्णादपि युद्ध-शाली
यः कुम्भकर्णारि-मनाः¹ सदैव ।

यः कुम्भ-दाने² धृत-चित्त-वृत्तिः
स कुम्भकर्णैत्यभिधा बभार ॥

30 स रायमल्लो³ गुरु-कुम्भकर्णाद्
भुवं समग्रा विधिवच्छास ।

यं रायमल्ल प्रति मल्ल-योद्धा
धरा-तलेऽस्मिन् न बभूव कश्चित् ॥

Marwar which was a really right step to success in life He married सौराबाई, the famous Hindu Female Saint and Poetess He ruled for 35 years with triumphant glory but ended his life rather disgracefully—both for himself and for his son उद्दयसिंह, who assassinated him in A D 1468 and whose five years' reign at Chitor is a dark chapter in the Annals of Mewar

1 कुम्भकर्णारि is राम । That he was extremely religiously-minded is evidenced by his monuments consecrated to religion and particularly, by his commentary on the गीत-गोविन्द, a devotional work (published by the निष्णय-सागर Press)

2 Who constantly offered gifts just as an elephant emits ichor. कुम्भिनी दानम् इव दानं तस्मिन्, note the pun on दान । In the case of the elephant, दान means ichor and in the case of the King it means gifts कुम्भ-दाने ? i e, who liberally offered pitcherfuls of gold, silver, etc

3 रायमल्ल was the heir-apparent of कुम्भकर्ण who exiled

येन विश्व-वलयेक-भूषणं

भूभृतोदयपुरं विनिर्मितम् ॥

34 ¹ प्रतापसिंहोऽथ बभूव तस्माद्
धनुर्धरो² धैर्य-धरो धरित्रयाम् ।

स्नेच्छाधिपैः क्षत्र-कुलेन सुक्तो

धर्मोऽप्यथैनं शरणं जगाम ॥

35 प्रतापसिंहेन ³ सुरक्षितोऽसौ

पुष्टः परं तुन्दिलतामगच्छत् ।

अकर्वर-स्नेच्छ-गणाधिपस्य

परं मनः-शल्यमिवाभवद् यः ॥

Akbar, the Mogul emperor, who was ruling the Northern India at that time He survived the loss of his country for five years and died when only 42

1 प्रतापसिंह was offered the throne by Kishna against the express wish of उदयसिंह who wanted Jugmal to be the king

2 By लक्षणा, it means here धनुर्धर-तम ।

3 Pratap was the miracle prince of Chitor who infused new spirit into his countrymen at the teeth of antagonism even from his blood relations, viz, the princes of बिकानौर, अम्बर, माडोघार and his own brother सागरजी । Amidst such odd circumstances, the ruling genius of Pratap protected him as well as his country He dictated that all the सौसीदियास must leave aside their houses on the plains of Mewar and live with him in the hills When सानसिंह, brother-in-law of Akbar, was refused the honour of dining with प्रतापसिंह, सानसिंह promised to see the downfall of Mewar and प्रताप even

36. अशेष-भू-मण्डल-मण्डन-श्रीः

समग्र-भूमावमरेन्द्र-कल्पः¹ ।

आसंसु तेनैव कृताः सुमार्गा

भूपैः स्व-वंशैरपि येषु चले ॥

at the cost of his life,—in his own words if his name was मान । No sooner had he reported the matter to Akbar than he sent Prince Selim to take revenge for the insult flung at his maternal uncle by प्रताप । The consequence was the battle, in July, 1576 A D, of Haldighat which has immortalised the name of प्रताप । When the gallant चैतक, प्रताप's steed, breathed his last, ब्रह्मसिंह, a born enemy and kin of प्रताप, saved his life प्रताप endured all sorts of difficulties that are even not imaginable, still he never submitted to his foe Akbar His last permanent grief was that he found in Amarasimha an unworthy heir

I अमरसिंह succeeded his father प्रतापसिंह in 1597 A D As Akbar had consolidated his powers now, the remaining part of Akbar's reign (8 years) was rather a quiet time for the राजा । Since then Jehangir kept him constantly busy in warfare, though he himself and his son Purbez were not infrequently defeated by the राजा । However, repeated attacks of the Mogul King wrecked the fortune and forces of Chitor so much so that when Khoom, later on known as Shah Jehan, attacked her again in 1613 A D, she could hardly resist the attack Consequently Amara proved to be the unfortunate ruler of Mewar who had to exchange greetings with the Mogul emperor His son जगतसिंह was to be sent at his 12th year to the court of Jehangir to pay him homage on his behalf.

- 37 तस्मादभूत् कर्ण-समान-दान-
 प्रवाहभृद् भूभृदिहैव कर्णः¹ ।
 ततो जगत्सिंह²-धराधिपोऽभूद्
 भाग्याधिपोऽसावमरेन्द्र-कल्पः ॥
38. तेनोर्जिता षोडश-दान-माला
 मान्धातु-तीर्थीदिवरेषु तेने ।
 राजाङ्गनस्याग्रत एष विष्णोः
 प्रासादमभ्र'लिहमाततान ॥
39. ततोऽभवद् भूमि-पतिः पृथिव्या
 धराधिराजः किल राजसिंहः ।³
 येनेह पृथ्वी-वलयेक-रूपं
 सरः⁴ समुद्रोपममन्वबन्धि ॥
- 40 दिल्ली-पतेर्मालिपुरः पुरं यद्
 बाढ बलद्-भूरि-बलश्च कुन्य ।

1 कर्ण became the ruler of Mewar in 1621 A D.

2 जगत्सिंह succeeded his father कर्ण in 1628 A D He reigned for 26 years rather peacefully

3 राजसिंह succeeded his father जगत्सिंह in 1654 A D

4 The lake called Rajsamudra was a national undertaking named after the then ruler राजसिंह । It was excavated to relieve the people of pestilence, famine, etc The excavation continued for seven years

5. He plundered मालपुर which was on the आजमौर frontier.

धराधिपत्य विधिवद् विधाय
शक्रासनस्यार्धमथाधितष्ठौ ॥

- 41 तदङ्ग-जन्मा जयसिंह-राणो¹
धुरं धरित्रया विभराम्बभूव ।
यो दान-दाक्षिण्य-गुणैक-सिन्धु-
भोग्याधिको बुद्धिमता दरिष्ठः ॥

- 42 नृणामहं भूमि-पति² र्यदुक्तं
कृष्णेन सत्यं जयसिंह-राणे ।
वचोऽस्ति यद् वेगवती तदीया
सरः कृता सेतु-विवम्बनेन ॥

43. अमर-³नर-पतिस्तत्-सुनुरेवाभवद् यः
सकल-नर-पतीनामिष मूर्धन्य आसीत् ।

1 जयसिंह succeeded his father राजसिंह in 1681 A D He had a miserable home-life As a matter of fact, his son Amara actually led an army against him with the result that he had to be exiled from Mewar for the life-time of the ruling राणा ।

2 BhG , 10 27 This stanza does not make good sense as the first part of the verse does not seem to have anything to do with the second

3 This turbulent prince, though suffering for his morally, unpardonable behaviour towards his father tried his level best to liberate Mewar from Mogul rule He vehemently protested and led a serious campaign against the re-introduction of the Zezeya tax by the Mogul ruler Ferocksere

विधि-विरचित-रेखा यो दरिद्रो भवेति
स्व-विहित-बहु-दानै रर्थिनामावमार्ष्टि¹ ॥

44. शिव-प्रसादाद् वर-सद्विलास-

पदाभिधं सौधमयातनिष्ट ।

स राज-राजाद्वि²-समान-मानो

महेन्द्र-तेजा अमरेश-राणः ॥

45. अन्तस्तडागं³ जग-मन्दिरं यन्-

मध्ये-समुद्रं रजतोच्चयः किम् ।

अकारि तेनामरसिंह-नाम्ना

विभाति वैकुण्ठमिव द्वितीयम् ॥

46. अथामरेन्द्रश्च सुरेन्द्र-कल्पो

हठादसौ शाहपुत्रं बभञ्ज ।

ज्वलद्भुताशाबलि-दिग्ध-दोर्ध्व-

स्तम्भं बभौ किंशुकयुग्-वनं वा ॥

47. अखण्डिताङ्गं भुवन-प्रकाशं

विस्तारिताशं⁴ किरणैक-रम्यम् ।

1 M. मालिनी ।

2 i.e. कैलास ।

3 तडागस्य अन्तः अन्तस्तडागम् । अव्ययमिति योग-विभागात् समासः ।

4 The moon, which extends the horizon

यः कीर्ति-चन्द्रं प्रविधाय भूमौ
बलारि-लोक'¹ बहु-वित्तदोऽगात् ॥

48 वंशो विस्तारिता यातु राण-भूमि-भुजामयम् ।
यावन्नेरुधरा-धारी यावच्चन्द्र-दिवाकरौ ॥²

इति देवकुमारिका-नाम-राज-भाट कृत-वैद्यनाथ-प्रासाद-
प्रशस्ती वंश-वर्णनम् ।

1. The region of बलारि i.e. Indra , so इन्द्र-लोक is meant here

2. अतुष्टुप् ।

अथ द्वितीय-प्रकरणम् ।

49. तदङ्ग-जन्मा भुवनैक-वीरो
 भू-मण्डलं भूषयतीह नित्यम् ।
 सग्रामसिंहः श्रुत-शास्त्र-धर्मा¹
 धर्मावतारः प्रथितः पृथिव्याम् ॥१॥²
50. मुन्यङ्ग-सत्तेन्दु³-युताब्द-शुक्र⁴-
 मासे सिते नाग-तिथौ⁵ गुरौ च⁶ ।
 पट्टाभिषेकोत्सव-सम्पन्न⁷
 सग्रामसिंहस्य शुभं तदासीत् ॥२॥

1 समा ?

2 The metre used in this canto is either इन्द्रवज्रा, उपेन्द्रवज्रा, or उपजाति, their combination except in a few verses, where the metres will be separately noted

3 मुनि=7, अङ्ग=6, इन्दु=1.

Therefore the date of सग्रामसिंह's accession to the throne is the 1767 Samvat i e 1710 11 A. D. Acc. to the AnnRaj., Samgrama reigned from 1716 A. D.—1734 A. D.

4 1 e ज्यैष्ठ-मास ।

5 1 e. the श्रष्टमी ।

6. 1 e Thursday.

7. So the coronation of सग्रामसिंह took place on Thursday, the eighth day of the white half of the moon in the month of ज्यैष्ठ in 1710-11 of the Samvat era

51. पुरोहितः श्री-मुख-राम-नामको

वृद्धः सुराणामिव यो बृहस्पतिः ।

सर्वं तनोति स्म विधिं विधानवित्

पट्टाभिषेकोत्सव-योग्य-मन्त्रतः¹ ॥३॥²

52. तीर्थीदकै. काञ्चन-कुम्भ-संस्थै-

मूर्धाभिषिक्तोऽथ नृपः स-मन्त्रैः ।

ततस्तु नेपथ्य-विधिं दधानो³

⁴घर्माभिमुक्ताकं इव व्यराजत् ॥४॥

53. अशीभतासौ अशु⁵-कामुकेन

मतङ्गजेनेव मदोत्कटेन ।

क्रामन् पुरीं देव-पुरीमिवेन्द्रो

लोकाभिरामां नर-देव-नङ्गाम् ॥५॥

1 For the Vedic sources of these mantras, see TaitSamh 1 8, TaitBrah 1. 6-8, PancBrah 18. 8-11, AitBrah. 7. 13-8, SataBrah 5, 2 3 5. 5. ApasSS. 18, BaudhSS 12, KatSS. 15, AsvSS 9. 3, 4, SanSS 15. 12-27, 16. 18, LatSS. 9. 1-3, VaitS. 36. ManSS 9, KatSamh. 15, MaitSamh. 2. 6, VajSamh. 10. 10.

2. M. वृद्ध-स्थविल ।

3 Having put on (royal) robes

4. घर्म means summer, see AbhCin 2. 218, p. 127. So घर्माभिमुक्ताकं would mean the sun in the rainy reason.

5 अशीभयत् सोऽशुमु—? अशुमु means पूर्व-दिक्-करिणी, so her lover is पूर्व दिग् गज 1 e, ऐरावत । Cp. AmarK, 1 1. 46, p. 10. “ऐरावती अशुमु-वज्रभा ।”

54. यस्याभिषेकाम्बु-समार्द्र-वेदी
 यावन्न चाऽऽश्यायत¹ तावदेव ।
 सुदुःसहः शत्रु-गणैः प्रतापो
 दिगन्तराण्येव समभ्यगच्छत् ॥६॥
55. ततो निजस्योद्धत²-वंश-नाम-
 धरं महोद्यं रावलेश³-पुत्रम् ।
 मेवातिनामेव पराजयाय
 संग्राम-⁴नामानमुपादिशत् सः ॥७॥⁵
56. कायस्य उग्रः किल कान्यजिद् य-
 स्तमादिशद् दुष्ट-वधाय वीरम् ।
 गतौ तु युद्धाय महौजसौ तौ
 यत्रास्ति मेवातिगणः स हतः ॥८॥

1. श्ये is a गत्यर्थक root , when preceded by आ—it, however, means to dry up, e g पथसाऽऽस्थान-कर्दमान, RaghV 1v. 24

2. The reading निजस्य is wrong, both grammatically and in sense

3. रा should be र , the line is, as at present, metrically defective.

4. This संग्राम is रावलेश पुत्र संग्राम and not identical with the king

5 See verses 9-10, प्रकरण 4

57. स्नेच्छाधिपैस्त्रैरपि युद्ध-दक्षैः
 संग्रामसिंहस्य च योद्धृ-मुख्यैः ।
 घोरं महा-चित्त-करं नियुद्धं¹
 देवासुराणामिव तत्र आसीत्² ॥८॥
58. तज्जन्य-भूमेरिदमन्तरालं
 पतज्ज्वलज्ज्योतिरिव व्यरोचत्³ ।
 निस्त्रिंश⁴-वाणावलि-कुन्त-शक्ति-
 प्रासादिभिस्तत्र दिवापि तून्⁵ ॥९॥
59. दलिलखानो रण-रङ्ग-धीर-
 स्तं मावसिंहो⁶ युधि संजघान ।
 स चावधीत्तं समरेऽपि देवा-
 सुरेन्द्र-लोकं प्रतिजग्मतुस्तौ ॥१०॥

1. Personal struggle or close fight

2. आसीत् ? otherwise, the metre becomes defective.

3. The form may either be व्यरोचत (लङ्) or व्यरुचत् (लुङ्). In either case, the metre remains defective

4. It is a kind of weapon See AmarK 2, 8, 90, p. 135 , also चौरस्त्रासिन्'s AmarKU on AmarK, op cit , SasK v. 682 p, 60 , KalpDK. v. 282, p, 120 , AnekSamg v 759, p 107

5. लूने ? Otherwise it carries no sense.

6. रावसि ह ?

60. स चित्रकूटाधिपतेर्बलौघ-
 स्तद यावनं सैन्यमपि व्यजैषीत्¹ ।
 निशीथिनी-सम्भवमन्धकारं
 सूर्यांशु-सन्दोह इवोदिताभः ॥१२॥
61. वन्दीमिवोदगृह्य जय-श्रियं ते
 स्नेच्छाधिपेभ्योऽथ नृपस्य योधाः ।
 न्यवर्तयन्ताऽऽशु² रण-प्रदेशाद्
 उद्धृत्य सर्वं शिविरादिकं यत् ॥१३॥
62. जय-श्रिया संहृत-सुन्दराङ्गा
 अनीनमन्³ भूपमिहेत्य⁴ वीराः ।
 नृपोऽपि सुप्रीतमनास्तदानीं
 यथार्ह-सम्भावनयाऽग्रहीत्तान् ॥१४॥
- 63. ततो निष्कण्टका पृथ्वीमशासीत्⁵ पृथिवीश्वरः ।
 संग्रामसिंहो विहरन् स्नेच्छया सुदितो युवा ॥१५॥

1. व्यजेष्ट ?

2. न्यवर्तयन्त has for its object जय-श्रिय । It should have been really न्यवर्त्तन्त ।

3. अनौनमन् has श्रिया as its प्रयोज्य कर्त्ता । Really it should have been अनसिधु ।

4. इह+एत्य, एत्य=आ+इत्य, acc to ओमाडीश्च and अन्तादिवश्च—
 SidKaum—20 and 21.

5. अशिषत् ?

64. या क्षत्रियाणां किल शस्त्र-विद्या
 ह्यशिक्ष्यतासौ सकलाऽपि तेन ।
 मुक्तः शरस्तेन विह्वल्य वेगात्
 स्थितिं लभेदेव¹ न कुञ्चरेऽपि ॥१६॥
- 65 विश्वम्भरोऽपि स्वयमेव तावत्
 संग्रामसिंहेऽवनि-पाल-मुख्ये ।
 तस्मिंस्तु विश्वम्भरण²-क्षमत्वं
 निधाय लक्ष्म्या सुखमेव भुङ्क्ते ॥१७॥
66. नृपस्य मन्त्री च विदा वरिष्ठो
 विहारिदासौ नितरां सुधर्मा ।
 कायेन वाचा मनसापि गोपौ-
 नाथं समन्वास्त इहावतीर्णः ॥१८॥
- 67 विहारिदासे वर-मन्त्रि-मुख्ये
 सर्वाधिकारेषु नियुज्यमाने ।
 विशोपका³ (१) विंशतिरेव लेख्या
 धर्मस्य सत्यस्य च शास्त्रविद्भिः ॥१९॥

1. लभेत् should be लभेत , लभेतैव ?

2. The form is grammatically wrong.

3. These probably refer to the inscriptions circulated for the welfare of the subjects along with the sanction of the specialists.

68. तस्यैवानुमतोऽदत्त नृपो दानानि कानि च ।
पर्जन्य इव सस्येभ्यो हिजेभ्य ऋभु-नोदितः ॥२०॥¹
- 69 “सदानुकूले”ति किरात-पद्य-²
मस्मिन् इये सार्थकतामवाप्तम् ।
संग्रामसिंहे नृपतौ ऋषिष्ठे
विहारिदासे वर-मन्त्रि-मुख्ये ॥२१॥
70. संग्रामसिंह-प्रभुणा कथं कल्प-द्रुमः समः ।
वाञ्छितार्थ-प्रदो ह्येष इष्टार्थाधिकदो नृपः ॥२२॥³
71. वर-नर-पति-सेविताङ्घ्रि-पद्मः
सकल-सुखैक-निधिः प्रतापशाली ।
अमर-तनुज एष राज-राजो
हरिरिव शास्त्र⁴ बुधार्चितः पृथिव्याम् ॥२३॥⁵

इति श्रीदेवकुमारिका-नाम-राज-माह-कृत-वैद्यनाथ-प्रासाद-
प्रशस्तौ महाराणा-श्रीसंग्रामसिंह-पट्टाभिषेकादिनाम
द्वितीय-प्रकरणम् ।

-
1. M अनुष्टुप् ।
2. सदानुकूलेषु हि कुर्वते रति नृपेष्वमाख्येषु च सर्व-सम्पद , Kirat, canto I.
3. M. अनुष्टुप् ।
4. जनान् इति शेष ।
5. M पुष्पिताया ।

अथ तृतीय-प्रकरणम्

- 72 दाक्षिणात्य इह मन्त्र-शास्त्रविद्
दक्षिणादि-पद-मूर्ति-नामभूत् ।
यो द्विजाति-वर-मण्डली-वृतो
भाति भर्ग¹ इव पार्षदावृतः² ॥१॥³
- 73 ग्राम-वस्त्र-वर-भूषणादिभि-
स्तं सदा वरमसावपूपुजत् ।
चित्कूट-पतिरेव स द्विजं
देव-वन्द्यमिव⁴ पाद-शासनः ॥२॥⁵
74. वैद्यो वाग्भट⁶-सुश्रुता⁷ त्रि-रचित-ग्रन्थादि-पारङ्गमो
यो लोकेष्विह मङ्गलं वितनुते नाम्नाऽप्यसौ मङ्गलः ।
तस्मै क्षीर-समुद्र-लब्ध-जनुषा तुल्या लसद्-बुद्धये⁸
भूपो ग्राम-वरेण-काम्य-विधिं संग्रामसिंहोऽकरोत् ॥३॥

1 1 e. शिव ।

2 1 e. surrounded with his associates, viz , the प्रमथs

3. M. रथोद्धता ।

4. 1 e like ब्रह्मस्यति ।

5. पादशासन ? M. रथोद्धता ।

6. The author of अष्टाङ्ग-हृदय-संहिता and रस-रत्न-समुच्चय ।

7. The author of सुश्रुत-संहिता ।

8 तुल्याय सद्वुद्धये ? M. शार्दूल-विक्रीडित ।

75. संवत्-खाद्रि¹-सुनीन्दुभिः² परियुतेऽब्दे शम्भु-सूनोस्तिथौ³
 शुक्रे⁴ मासि सिते⁵ऽतिपण्डितवरः शास्त्रार्थ-पारङ्गमः ।
 काशीस्थोऽतितरा सुधीर्दिनकरस्तस्मै हिरण्याश्व-युग्-
 ग्रामं विप्र-वराय यो नृप-वरः संग्रामसिंहो ह्यदात् ॥४॥⁶
- 76 स्वच्छोदयाह-करः सुपण्डित-वरो न्यायाब्धि-मन्याचलो
 योऽसौ भूमि-भुजां गुणैरतितरां सम्मान-पात्रं सताम् ।
 तस्मै भूमि-सुरेश्वराय च मुखानन्दाह्व-भट्टाय सद-
 ग्रामं कीर्ति-समुज्ज्वलो नृप-वरः संग्रामसिंहोऽददात् ॥५॥⁷

1 The ऋद्रिs may either be 7 or 8 For 7, see MatP, chap.

75— “महिन्दी मलय सद्य शुक्तिमानुचमानपि ।
 विष्यन् पारिपावश्च इत्येते कुल पर्वता ॥”

For 8, cp MohM,

“अष्ट-कुलाचल-सप्त-समुद्रा ब्रह्म-पुरन्दर दिनकर-रुद्रा” । etc

Here we accept 8 as the right figure as that would agree with the date that History gives us As संग्रामसिंह was coronated in 1816, an incident that is mentioned at the beginning of chap II of this book, the subject mentioned in the third chapter could historically take place after 1816.

2 ख=0, ऋद्रि=8, सुनि=7, इन्दु=1 The year is 1780 of the संवत् era 1 e 1724-25 A D in accordance with the dictum अङ्गस्य वामा गति ।

3. 1 e the तिथि of गणेश, the 4th day of the white moon.

4 1 e ज्यैष्ठ्य, cp AmarK, “ज्यैष्ठ्ये शुक्र”, I 316, p 22.

5. On Friday, cp “सित-शनि-कुज जीवार्कास इन्दुर्नराणा”, etc

6. M शार्दूल विक्रीडित ।

7. M शार्दूल विक्रीडित ।

77. वाजपेय¹-सुख-यज्ञ-एत्तिने² पुण्डरीक इति नाम विद्मते ।
ग्राममेव सित³-वाजि-संयुतं चन्द्र⁴-पर्वणि समर्पयत् प्रभुः ॥६॥

1. For the वाज-पेय sacrifice, see KathSamh, XIV, MaitSamh, I, 11, VajSamh, IX, 20, TaitSamh, I, 7, TaitBrah, I, 37, SataBrah, V, 21, ApasSS, XVIII, BaudhSS, XI, ManSS, VII, KatSS, XIV, AsvSS, IX, SankSS, XVI, LatSS, V, 12, VaitS, XXVII.

It is of interest to note that some texts place the वाज पेय above the राज स्य and advocate for it the paramount lordship, while by the latter mere kingship is conferred But other texts take the वाज-पेय to confer paramount lordship and the राज-स्य universal sovereignty, like that of वरुण, Tait Brah, II, 7, SataBrah, V. 1 However, there are reasons to believe that the वाजपेय was performed by the king before the राज स्य and by the ब्राह्मण before the ब्रह्मसति-सव AsvSS, ix 9 19 For the ब्रह्मसति सव, see JaimBrah, II, 128-30, PancBrah., xvii, 11, TaitBrah, II 7 1, KathSamh, xvii, 7, BaudhSS, xviii 1

2. Some word meaning कारिणे is meant here

3. The gift of white horses in itself counts for high religious merit. It is one of the महा i.e. great gifts. See दिवाकर's दान-चन्द्रिका, p. 19. For the gift of lands, see p. 51, op. cit. See also गोविन्दानन्द-कविकङ्कण-प्राचार्य's दान-क्रिया-कौमुदी, महीधर's दान-संग्रह, भगवन्त-भास्कर's दान-संग्रह and the दान-खण्ड of the चतुर्वर्ग-विज्ञानसिन्धु of हेमाद्रि for details

4. During the lunar eclipse

5. M. रथोद्धता ।

78. राजतीनाञ्च मुद्राणामयुतं चन्द्र-पर्वणि¹ ।
 पुण्डरीकाय यन्नार्थमदात्² संग्राम-भूपतिः ॥७॥³
- 79 अथागमत् कैश्चिदहोभिरासीत्⁴
 पुवीत्⁵मर्घोदय⁶-नाम पर्व ।

1. For the gifts on this occasion, cp. Devala as quoted in the TithT. (तिथितत्त्व) by रघुनन्दन, p 152,

“राहु-दर्शन-सक्रान्ति-विवाहालय-वृष्टिषु ।

ज्ञान-दानादिकं कुर्युर्निशि काम्य-व्रतेषु च” ,

cp also ब्रह्मवशिष्ठ—

“ग्रहणीवाह-सक्रान्ति-यात्रादौ प्रसवेषु च ।

दानं नैमित्तिकं ज्ञेयं रात्रावपि तदिष्यते” ,

as quoted in the DanD

The gift of silver counts for immense religious merit, cp. DanKK., p 8.

2 यन्नार्थम् here means the sacrifice to be performed for the good of the ब्राह्मण himself, not of the king The king makes the gift to help the ब्राह्मण in his performance.

3. M. स्त्रीक ।

4 अगमत् goes with पर्व , and आसीत् with the second part of the verse, the subject being नरेन्द्र । The use of आसीत् in the 1st line involves दूरान्वय दोष ।

5. पवित्रम् ?

6. Cp. PasNA , as quoted in the Tith T.—

“अमार्क-पात-श्रवणैर्युक्ता चेत् पौष-माघयो ।

अर्घोदयः स विज्ञेयः कीटि-सूर्य-ग्रहे सम ॥”

दानोदकोत्सर्ग¹-मना नरेन्द्रो
घर्मात्यये मेघ इवाधिक-श्रौः ॥८॥^२

80. अथो महादेव-परैक-चित्तो
देवाभिरामो भुवि द्वैवरामः ।
द्विजाग्रणीः पुण्यबलस्तदानीं^३
तुलातिरुद्धौ^४ विधिना कृषीष्ट ॥९॥^४

1 In the अर्धोदय, gifts count for much religious merit ,
cp the SkanP ,

“अर्धोदये तु संप्राप्ते सर्वे गङ्गा सम जलम् ।
शृङ्गाङ्गानो द्विजा सर्वे भवेयुर्ब्रह्म-सन्निता ।
यत् किञ्चित् क्रियते दानं तद्दानं सेतु-सन्निभम् ॥”

The gift of mountainous heaps of sesamum on this
occasion is specially prescribed , see DanC of दिवाकर, p 62

Every gift is to be accompanied with the offerings of
water , so here दानोदकोत्सर्ग means a large number of gifts. For
such “पदार्थे वाक्य-रचनम्”, cp. KavP , अष्टम उद्भास, p 425.

2 BhatK , canto I

3 1 e. तुला-दान । See दिवाकर’s DanC , f 5, 10 f for details ,
for the prayoga, see f 12 ff

4 व्यकार्णीत् । कृषीष्ट is the आशीर्लिङ्ग form of कृ , it does not
make any proper sense here , for the uses of आशीर्लिङ्ग, see Ast.,
3. 3. 173 , SidKaum , 2195 , KatS , आख्यात 15 , MugB.,
सूत्र 960, p. 693.

81. द्विजाय सत्-पात्र-वराय देव-

रामाय तस्मै नर-वाह्य-यानम् ।¹

ग्रामं हनूमंतिय-नाम-भाजं

सं ग्रामसिंहश्च समर्पयत् सः ॥१०॥

82. ब्रह्म-ज्योतिर्विवर्तस्य गुणः सर्वोऽप्यशेषतः ।

देवरामस्य विप्रर्षेर्वक्तुं केनेह शक्यते ॥११॥²

83. ज्योतिः-शास्त्र-विदा वरः सुमतिमां³स्तत्त्वार्थवित् कीविदः

शिष्याणां प्रतिपाठनेऽतिचतुरो⁴ भूभृत्-सभा-भूषणम् ।

तस्मै पात्र-वराय भट्ट-कमलाकान्ताय चार्धोदये

ग्रामं यस्तिल⁵-पर्वतादि-सहितं संग्रामसिंहोऽददात् ॥१२॥⁶

84. मोरडौ-संज्ञया ग्रामं विश्रुतं विश्व-मण्डले ।

कमलाकान्त-भट्टाय संग्रामेशोऽददात् प्रभुः ॥१३॥⁷

1. 1 e the gift of a palanquin For its प्रयोग, see दिवाकर's DanC p 24, DanKK p 66, "शिविकाया प्रदानेन वज्रिष्टोम फल लभेत्."

2 M अनुष्टुप् ।

3 Grammatically wrong The word should be either सुमति or मतिमान्, cp. वासन's KavAlam., न कस्य धारयान्मलवर्धो बह्व्रीहि-श्च दर्थप्रतिपत्ति-कर" ।

4 One of the six principal duties of the ब्राह्मण, cp MandS.

5 This is specially enjoined in the treatises on दान, see दिवाकर's DanC under the heading "अर्धोदये तिल-पर्वत-दानम्" । For the general offering of the sesamum, see op cit. under the heading "तिलाचल-दानम्" ।

6 M शार्दूल-विक्रीडित ।

7 M अनुष्टुप् ।

85. हेम¹-हस्ति²-रथ³-दानमादृतो
 दौसिमानवनि-पाकशासनः ।
 बन्धुरोद्धर-समिद्ध-सिन्धुरा-
 नेक-लिङ्ग-शिव-तुष्टयेऽददात् ॥१४॥⁴
86. श्रीमत्-संग्राम-नृपतिर्जीयात् स शरदां शतम् ।
 पात्राय प्रत्यहं दत्ते हेम-मुद्रा-युताच्च गाम्⁵ ॥१५॥⁶

इति—श्रीवैद्यनाथ-प्रासाद-प्रशस्ती दान-प्रशंसा-प्रकरणम् ॥३॥

1 DanKK , p 51 , DanC , p 51.

2. DanC , p 22 , DanKh. , DanS.

3 Not specially enjoined in the treatises on gifts.

4. M रथोद्धता ।

5. For गो-दान, see DanC , p. 43 f , DanKK , p. 53

6. M. अनुष्टुप ।

अथ चतुर्थ^१-प्रकरणम् ।

- 87 संग्रामसिंह-जननी चाहुवाणान्वयोद्भवा ।
पितुर्वंशोद्भवस्तस्या^१ अतः परमिहोच्यते ॥१॥^१
- 88 पुरा महास्तक्षक-नाग राज
उत्तङ्ग-नाम्नः किल कर्ण-भूषाम् ।
ह्रत्वाऽगमद् भूतलमेव सद्यो
मुनिस्तश्चातितरां चुकोप ॥२॥^२
89. काष्ठं गृहीत्वाथ खनन्तमुच्चै-
र्मुनिं विलोक्याथ सुराधिराजः ।
द्विजं कृपा-बद्ध-मना दयालु-
वर्जं मुमोचाथ धरा-विदारि ॥३॥
90. तेनैव मार्गेण च लब्ध-भूषो
द्विजः परं तुष्ट-मना बभूव ।
तद्-गर्त-पूत्यै^३ तु वशिष्ठ-नामा
यत्नं च लोके कृपयाऽन्वतिष्ठत् ॥४॥
91. हिमालयं याचितवान् मुनीन्द्र-
स्तद्-गर्त-पूत्यै^३ स तमेकमेव ।

1. M. अनुष्टुप् ।

2 M. उपजाति, combination of इन्द्रवज्रा and उपेन्द्रवज्र ।

दत्तेन तेनाद्रि-वरेण गर्त-

पूतिं विधायार्चित-कृत्य¹ आसीत् ॥५॥

92 भुवोऽथ रक्षार्थमनल्प-बुद्धि-

मखं दधौ वीर-वरस्य लिप्सुः² ।

हवींषि तस्मिन्ननुहोत् सुसूक्तै-

रमोच-सिद्धार्थ-करैर्वशिष्ठः³ ॥६॥

93. तस्मादकस्मादथ वज्रि-कुण्डात्

कृतान्त-तुण्डादिव चण्ड-रूपः ।

दोष्णश्च बिभ्रच्चतुरोऽवतीर्णः

ख्यातोऽत्र तस्माद् भुवि चाहुवाणः⁴ ॥७॥

94 स चाहुवाणः प्रथितोऽत्र नाम

धरामरक्षच-चतुरङ्ग-संज्ञः ।

1. He had his duty performed

2 According to the KatPar, वीरवरस्य is here सम्बन्धे षष्ठी, see सूत्र 64, pp 293—94. cp सव्यानुरक्ता नरकस्य जिष्णव, SisV., 123 According to पाणिनि 2 3 69 and SidKau, 627 “न स्त्रीकाव्यय-निष्ठा-खलर्थ-दणाम”, the षष्ठो here cannot be कर्मणि षष्ठी, because लिप्सु has the termination लृक्। Cp MugB, सूत्र 335, p 246। This is to be supported as an instance of विवक्षाया षष्ठी।

3 अथ here means necessity, सिद्धिरेव अर्थ, तत्-करे, ।

4. Earlier name चाहुमाण। Contracted form चौहान। Cp. this legend with the popular one given in the चाद राजसा or पृथ्वीराज राजसा and other late documents.

श्री-सङ्करे^१ यत्न वरेऽथ राजा
श्रियं दधे वीर-वरैर्वृतः सन् ॥८॥

95. तदन्वयात् चीर-महार्णवादिब^२
क्षपाधिनाथोऽभ्युदियाय भूमौ ।
संग्राम-रावः खलु भूरि-तेजाः
स चित्रकूटाधिपमन्वगाच्च^३ ॥९॥

96. तं चित्र-कूटाधिपतिः (?) समीच्य
योद्धारमुन्नद्ध-बल-प्रभावम्^४ ।
अस्यापि राज्ञा बहु-मान-पूर्वं
स चाहुवाणान्वय-वंश-दीपः ॥१०॥

97. तत्-सूनुक्यः परम-प्रतापी
प्रताप-रावो रव-रुग्ण^५-शत्रुः ।

1 In the fight for wealth.

2. Metre defective , the पाद consists of 12 syllables.

3. i. e, he followed स्यामसिद्ध of Mewar See प्रकरण 11. v. 7.

4. बल means here physical force as distinguished from प्रभाव, royal prowess , cp स प्रभाव प्रतापश्च यत्तेन कीश-दण्डजम्, AmarK., II. 8. 20, p. 125

5 रुजो भङ्गि , see SidKaum , तुदादि-गण, 1417, p. 412 रुग्ण, therefore, means भग्न, vanquished or defeated

चातुर्य-चित्तैक-निकेतनं¹ यः

² सुनीति-नैपुण्य-विधिर्विधितः ॥११॥

98. स राव-रावः³ प्रसमिद्ध-तेजा

लेभेऽथ पुत्रं बलभद्र-राज्ञः⁴ ।

कृष्णाग्रजान्यू-बलत्व-हं तो-

स्तेनाप्यवाप्ता⁵ बलभद्र-संज्ञा ॥१२॥

99. तदात्म-जन्मा किल रामचन्द्रः

श्रीराम-पादाम्बुज-चित्त-वृत्तिः⁶ ।

धुर्यो महा-वीर-व्रतत्व-भाजा

पुण्याधि-चित्तैक-रुचिर्वभूव⁷ ॥१३॥

1. पाव , भाजन , निकेतन , etc , are अजहङ्गिण words , but sometimes these words change their genders “भौपचारिका कचित् स्व-लिङ्गं जहति,” , cp. गुणवत्युपाय-निलये in मुद्रा-राक्षस, प्रस्तावना ।

2. नीतिश्च नैपुण्यश्च, नीति-नैपुण्ये, तयोर्विधिः, श्रीमनो नीति-नैपुण्य-विधिर्यस्य स । निधि ?

3. रावेषु राव ।

4. सञ्ज्ञ ?

5. अपि is redundant here It is used for the sake of पाद पूरण ।

6. अम्बुजे चित्त-वृत्तिर्यस्य स , व्यधिकरण-बहुव्रीहि । But the व्यधिकरण बहुव्रीहि other than those that end in जन्म , etc., (जन्माद्युत्तर-पद, e. g., शर-जन्मा) have no grammatical support , cp वासन's काव्यालङ्कार-सूत्र, “अवज्यौ बहुव्रीहिर्जन्माद्युत्तर-पद ।”

7. The sense is clear but the language is defective.

- 100 तस्याब्जः सबल-सिंह इतीरिताब्जो¹
 धाम श्रियाञ्च यशसाञ्च महा-गुणानाम्² ।
 यः साम-दान-विधि-भेद-विनियहाणा
 सम्यङ्-नियोग-विधिवित् प्रबलो बभूव ॥१४॥
101. तस्याब्जोऽभूत् सुर्जितान-सिंहः
 स्थानं तदोयं विधिवत् प्रशास्ति ।
 अर्धोदये ³रूप्य-तुलादि-दाना-
 बलिर्वितेने विधिनाऽथ ते[न] ॥१५॥
102. तस्माद् गुणाब्जेः सबलाभिधानाद्
 रमेव साक्षादुदिताऽभवद् या ।
 पितुर्गृहेऽवर्धत सद्-गुणौघै-
 नाम्ना युता 'देव-कुमारिकेति ॥१६॥
103. पित्राऽथ दत्ता सबलेन राज्ञा
 वराय योग्यामरसिंह-नाम्ने ।

1. ईरित means कथित, described, designated, आह्वा name, so ईरिताब्ज means one who is called (सबलसिंह) ।

2. For these technical terms relating to politics, see AmarK, 11 8 21, p. 125, MatP, राज-धर्म, chap. 196

3. For the अर्धोदय-योग, see footnote 6, p. 27.

4 The prose-order is सद्-गुणौघैर्युता देवकुमारिकेति नाम्ना पितु-
 र्गृहेऽवर्धत ।

भीष्मेण कृष्णाय महोद्य-धाम्ने
धामाभिरामा किल रुक्मिणीव¹ ॥१७॥

104. ततोऽय-राज्ञी जयसिंह-सूनो-
जाता महा-पुण्य-पवित्र-मूर्तिः ।
रमेव साक्षात्करध्वज² । त
संग्राम-सिंहं सुतमाप दीप्रम् ॥१८॥

105. वैकुण्ठ-लोकं श्रयति प्रजेशे
भूपाधिनाथेऽमरसिंह-राज्ञि³ ।
तदात्मजः शक्र इवाथ पृथ्वीं
दिवं⁴ दिनेश-प्रतिमः प्रशास्ति ॥१९॥

106. माता तदीयाथ विचार्य चित्ते
धर्मार्थ-बुद्धिं विदधाति नित्यम् ।
उत्कर्षमापादयति क्षणेन
धर्मो जनैराचरितो हि सम्यक्⁴ ॥२०॥

1 For details, see पद्म-पुराण, उत्तर खण्ड, chap. 67, "विदर्भं राजी धर्मात्मा", etc., BhagP, 10 54 35, Contri of W to S. L., vol VII, pp. 42—43.

2 अमरसिंह-राजे ?

3 Also स्वर्ग । Here स्वर्ग, refer to AmarK.

4. The only अर्थान्तर-न्यास अलङ्कार in the whole book.

107. तुला-त्रयं 'राजतमुद्धिधाय
 दानान्यनेकानि च सदु-व्रतानि ।
 शिवालयस्योद्धरणाय बुद्धि-
 र्दध्ने तथा तोर्य-वरस्य सिद्धेः ॥२१॥^१
108. पूर्वा तुला साऽमरसिंह-भर्तु-
 निर्देशतोऽधत्त मुदेव राज्ञी ।^३
 तथा द्विजालिः [ष्ट]थिवीव वृष्ट्या
 पुष्टाऽभवत् तुष्ट-मना नितान्तम् ॥२२॥

1. For तुला-दान, see DanC of दिवाकर, f 5f , for the प्रयोग, see op cit, f 12f See also दान खण्ड of चतुर्वर्ग-चिन्तामणि, दान-क्रिया कौमुदी of गोविन्दानन्द, etc

2 सिद्धे तीर्थवरस्य शिवालयस्य i.e. the temple of शिव, the principal means of salvation

3 The woman has every right to offer sacrifices But whereas the maiden (see the prayoga of the साकमेध sacrifices as followed by the white Yajurvedic schools , SatSS, vol V., p 238, ll 1-2 , cp. ApSS, xx 15, vol III, p 159 , Rāmā., वेदवती's penances and ascetic vows, etc, 7th book, sarga 17 , KalkiP, 18) and the ब्रह्म-वादिनी (SamsRM, vol. I, p 165, l 6) can offer sacrifices in their own exclusive personal rights, the wife cannot do so The husband and the wife are mutually dependent in sacrificial matters See in this connection, पाणिनि, 4 1 33 , KatSS, 130, Chow ed, p 47 (even after the death of the wife, the husband must have her substitute) , RV, viii 31 8, I 72 5, I 83 3, I 131 3, v 43 15, viii. 31 , MatSamh, 1 4.3 (p. 51,4), cp 1 4 8 (p 56, 10) , KathSamh., 5 4 (p 46) , TatBrah, 3 7 5 11, ApSS, 3 9. 10 , vol. 1, p. 159 ,

- 109 तुला द्वितीयापि तया व्यधायि
 श्री-एक-लिङ्गे श्वर-सन्निधाने ।
 ग्रहे¹ विधोश्चन्द्र-कुमारिकास्यां²
 सुतां च पौत्र³ विधिवद्विधाय ॥२३॥
110. तुलां तृतीयां विधिना¹ व्यकार्षीत्
 संग्राम-सिंहस्य नृपस्य माता ।
 अर्धोदये पर्वणि चान्य-दानैः
 सहैव सा देव-कुमारिकेयम् ॥२४॥
111. ईशो हि कान्त्यारमतीति⁴ हेतोः
 श्रीशारम-ग्राम-वरो य आस्ते ।
 शिव-स्थितिं तत्र विलोक्य देव्या
 प्रासाद-सिद्धार्थमकारि बुद्धिः ॥२५॥

ManSS, I 355, KatSS, 20824—27, p.981, Weber's ed., Man-DS., ix. 96, BaudhDS, 17.15 10 and Govinda's comm on the same, GautDS, iv 7 and viii 16, NarDS, xii 40, ManDS, III. 30, YajñS, 160, Haradatta on AsvGS, p. 21, sutra 15, Triv ed, UnavSamh, p. 65, Visnu, cp xxv, 2 (the wife should observe the same vows as her husband), Manu (v 66, p 208, NSP. ed), Visnu (xxv. 15, UnavSamh, p 66) and Brhad-DhP (p. 317, v 8 the wife should not perform sacrifices, observe vows and fast separately)

1. i.e. ग्रहेणे ।

2. चन्द्रकुमारिका was, therefore, the sister of सुग्रामसिंह ।

3. Probably, the son of सुग्रामसिंह ।

4. परबौपद, acc. to the rule "व्याङ्गपरिस्थीरम १।३।८३"

112. सुदृश्य-सर्वादित-रूप-राशिः
 शिव-स्थिति-प्रोज्झित-कल्मषौघः ।
 सुवर्ण-शृङ्गी प्रततादभुत-श्रीः
 प्रासाद ¹ईशाद्रिरिवाऽऽवभासे ॥२६॥
113. रायोप-नामा किल भू-सुरेशो
 यः श्रीनिवासः शुभ-धर्म-धाम ।
 तत् पुण्य-कर्माणि² कविः कथञ्चित्
 संख्या विधातुं निघुणोऽपि नेष्टे ॥२७॥
114. तं ज्ञाति-वर्गापित-सद-दुकूल-
 पात्रादिकं रायमिहोग्र-बुद्धिः ।
 शिवालयस्योद्भव-कर्म-सिद्धौ
 सा श्रीनिवासं कुशलं न्ययुङ्क्त ॥२८॥
115. तत्र स्वादूदकं कुण्डं व्यधत् रावलात्मजा ।
 धर्म-कर्मार्थ-सिद्धयर्थं जनानाञ्च सुखाप्तये ॥२९॥³

इति देवकुमारिका-नाम-राज-माह-कृत-वैद्यनाथ-प्रासाद-
 प्रशस्ती चाहुवाणोद्भव-प्रकरणं चतुर्थम् ॥

1. i.e. like कैलास ।

2. The poetess means कर्मणाम् here Supply गणयित्वा as the verb governing the object कर्माणि ।

3. M. अनुष्टुप् ।

अथ पञ्चम-प्रकरणम् ।

116. अथ प्रतिष्ठा विधिवद् व्यकार्षी-
च्छुभे सुहृते सति राज-माता ।
आह्वय रावांश्च¹ पुरोहितादौ'-
स्तान् ²भूमि-गीर्वाण³-वरान् सुविद्यान् ॥१॥
117. तस्यास्ति⁴ मन्त्रो हरजीति-नामा
गुणाधिकः पुण्य-भृतां वरिष्ठः ।
यः सर्व-कार्याणि निदेश-मात्रात्
सदा करोत्येव सुबुद्धि-राशिः ॥२॥
118. प्रेमाभिधा कापि च राज-मातु-
र्विश्वास-पात्रं⁵ परिचारिकाऽभूत् ।
तस्याः सुतो बुद्धि-बलैक-सिन्धु-
र्लोकैर्यं ऊदाभिधयाऽभ्यधायि ॥३॥

1 1.e the Princes of the राज family, being the maternal side of the ruling राणा स्यामसि ह ।

2 1.e प्रसिद्धान् । The omission of यत् according to the dictum, "प्रक्रान्त-प्रसिद्धानुभूतार्थस्तच्छब्दो यदुपादानं नापेक्षते ।"

3 1.e ब्राह्मण ।

4 तस्यास्तु ? तस्य, as it stands, may refer to स्यामसि ह acc to the doctrine mentioned in note 2 above.

5. This is an अजहल्लिङ्ग word.

119. जदाभिधं बुद्धिमतां वरिष्ठं
तदर्ह-वस्तु-प्रतिपादनेषु ।
समादिशत् सर्व-गुणोपपन्नम्
उदार-चित्ता जननी नृपस्य ॥४॥
120. जदाभिधानोऽतितराच्च दत्त-
स्तत्-कर्म¹-सिद्धौ कुशलस्तरस्वी ।
पुञ्जीकृतान् वस्तु-चयान् समग्रान्
बुद्ध्याचिनोत् राव²-हितार्थ-बुद्धिः ॥५॥
121. यज्ञाङ्ग-सामग्र्य-विधिं व्यधत्त
पुरोहितः श्री-मुखराम-संज्ञः ।
संग्राम-सिंहस्य यथैव जिष्णो-
र्मही-महेन्द्रस्य गुरुगुरु³र्यः ॥६॥
122. विचार्य तेनाथ पुरोहितेन
वृता द्विजास्तत्र विशिष्ट-कल्पाः ।
द्वि-जाति-सङ्घः खलु सर्व-वेद-
पारायण³ चात्र समध्यगोष्ठ ॥७॥
123. वेद-ध्वनिः सोऽप्यथ तूर्य-नादैः
संवर्धितोऽशोभत दिग्विदिक्षु ।

1. 1 e प्रतिष्ठा ।

2. By enhancing the reputation of the राव princess, he helped the cause of the राव family as it were V r सर्व ।

3 1 e. the complete text, see AmarK , III 2. 2, p. 183.

केका-रवः सु-स्वन ऊर्जिताङ्गो
घनाघनस्य ¹स्तनितैरिवेह ॥८॥

124. हव्यैर्हुतैश्चातितरां स-मन्त्रैः
सौहित्य-भाजस्तु मुरा अभूवन् ।
भोज्यैरनेकै रचितैश्चतुर्धा
वर्णाश्रमा भूमि-गता इवात्र ॥९॥

125. अथाभ्यगच्छत् किल राज-माता
वेदीं च तत्-कर्म-विधिं विधित्सुः ।
पुरोहितस्थानुमतेन दानै-
र्धरा-सुराणामपि तर्पणाय ॥१०॥

126. तुला चतुर्थीमपि तत्र देवी
चरोकरीति² स्म विधि-प्रयुक्ताम् ।
एकीकृतः पुण्य-यशः-समूहः
स रूप्य-राशिलुलितो विभाति ॥११॥

1. i.e. of rainy cloud

2 This is the यङ् लुक् form of the root कृ, see DhatRKD , p 529 , cp. Ast , 2 4 74 and SidKau 2650, यङोऽचि च , also Ast., 7.4 91 and SidKau , 2652, 'रुचिकौ च लुकि' and Ast. 7 4 92 and SidKau 2653, ऋतश्च ।

Acc. to SidKau, the following forms of कृ are available in the यङ् लुक्—चर्करीति, चर्कति, चरिकति, चरोकति but चरीकरीति is not given by भट्टेजि ।

127. वाराणसीस्थोऽप्यथ चैव-भट्टः
 सु-पण्डितः पात्र-वरस्तपस्वो ।
 तस्मै गजो ग्राम-वरश्च दत्तः
 सहस्रिणा-संयुत-मान-पूर्वम् ॥१२॥
128. रथाश्व-नर-यानादि-भू-हिरण्यादिकं बहु ।
 अदाद् द्विजेभ्यः पात्रेभ्यो राज्ञी शङ्कर-तुष्टये ॥१३॥¹
129. शब्दः संश्रूयते तत्र दोगता भुज्यतामिति ।
 दीनानाथादयोऽप्यत्र मोदेरंस्तुष्टमानसाः ॥१४॥²
130. प्रासाद-वैवाह्य-विधिं दिदृक्षुः
 कीटाधिपो भीम-नृपोऽभ्यगच्छत् ।
 रथाश्व-पत्ति³-द्विप-नङ्ग-सैन्यो-
 दिक्षीप-सम्मानित-बाहु-वीर्यः ॥१५॥
131. यो डुंगराख्यस्य पुरस्य नाथो
 दिदृक्षया रावल-रामसिंहः ।
 सोऽप्यागमत्तत्र समग्र-सैन्यो
 देशान्तरस्था अपि चान्य-भूपाः ॥१६॥
132. देवालययाद् योजन-भूमिरेषा
 नृपैर्जनैः सङ्गवती तथासीत् ।

1. M. अनुष्टुप् ।

2. M. अनुष्टुप् ।

3. i.e. पदाति ।

- यथा समुच्चालित-मुष्टयोऽपि
¹तिलास्तलं नेयुरहो धरण्याः ॥१८॥
133. संवद्-भुजाब्धि-मुनि-चन्द्र-²युताब्द-माघे
 शुक्ले विशाख³-तिथि-युग्-गुरु-वासरे च ।
 श्री-वैद्यनाथ-शिव-सङ्ग-भवां प्रतिष्ठा
 देवो चकार किल देव-कुमारिकाख्या ॥१८॥⁴
 [अष्टक by हरिश्चन्द्र ।]
- 134 शेष-नाग-मणि-सुप्रभावली-
 भूषितोद्धृत-जटा-कलापकः ।
 कोटि-सूर्य-सम-भा-समन्वितो
 वैद्यनाथ इह भूतयेऽस्तु नः ॥१९॥⁵
135. सेतुरेव च गुण-त्रयस्य यः⁶
 सिद्धिदः स्व-भजनार्ह-चेतसाम् ।
 शैलजा-रुचि-विभूषितार्धकं
 वैद्यनाथमभितो⁷ नमाम्यहम् ॥२०॥

1 Cp. the Bengali proverb meaning 'न स्थान तिल-धारणे' ।

2 1 e Samvat year 1772, A D 1716

3. कार्तिकेय-तिथि 1 e षष्ठी तिथि ।

4 M वसन्त-तिलक । The वैद्यनाथ-प्रासाद-प्रशस्ति of देवकुमारिका ends here.

5. M. रथीङ्गता । The following seven verses also are in the same metre.

6. In whom the three qualities find harmony.

7. Cp. नम. पुराणादय पृष्ठतस्ते, BhagG., 11.

- 136 विष्टप-त्रितय-वन्दि तेन वा
 वाङ्मनो¹ऽतिग-महात्म्य²-शोभिना ।
 सौख्यदेन च युनक्तु³ मन्मनो
 वैद्य-नाथ-चरणाम्बुजेन तु ॥२१॥
137. संसृतेर्भय-हाराय सेवनात्
 त्रयम्बकाय मदनान्तकाय च ।
 शीत-दीधिति-लसत्-किरीटिने
 वैद्यनाथ-गिरिशाय ते नमः ॥२२॥
- 138 वेद-गीत-महिमोद्धतादिभो-
 भू¹ति-भूषित-तनोर्महेशितुः ।
 ब्रह्मणः परम-तत्त्वमस्ति नो
 वैद्यनाथ-गिरिशादतः परम् ॥२३॥
139. वेद-मन्त्र-विधिवत्-सपर्यया
 पूजितस्य विबुधैरहर्निशम् ।
 भक्तिरस्तु सकलाघ-हारिणी
 वैद्यनाथ-परमेश्वरस्य मे ॥२४॥

1. It should be वाङ्-मनसः ।

2. महत्त्व ? For the sake of metre, माहात्म्य has been used as महात्म्य and 'वाङ्-मनस' as 'वाङ्-मन' ।

3. वैद्यनाथ कर्ता understood.

- 140 अष्ट-सिद्धि¹-परिचारिकावृते
 नाम-मात्र-जपता तु² सिद्धिदे ।
 बुद्धिरस्तु विमलाद्य मे सदा
 वैद्यनाथ उमया विराजिते ॥२५॥
141. आधि-भञ्जन-कृपैक-वारिधे
 राजराज³-विधि⁴-सेवित प्रभो ।
 मन्मनोऽस्तु तव पाद-पङ्कजे
 प्रार्थनेति मम वैद्यनाथ भोः ॥२६॥
142. हरिश्चन्द्र-नामा द्वि-जन्माऽभ्यभाषोद्
 इदं वैद्यनाथाष्टकं भक्ति-युक्तः ।
 प्रभाते पठेत् स्तोत्रमेतन्नरो यो
 मनोवाञ्छितार्थां स सिद्धिं लभेत्⁵ ॥२७॥

इति देवकुमारिका-नाम-राज-माह-कृत-वैद्यनाथ-प्रासाद-प्रशस्ती
 प्रतिष्ठा-प्रकरणं पञ्चमम् ॥

[समाप्तेयं प्रशस्तिः]

1. “अणिमा लघिमा चैव गरिमा महिमा तथा ।
 प्राप्ति प्राकात्यमौशिल वशितच्चाष्ट सिद्धय ॥”

Cp. also

“अणिमा लघिमा प्राप्ति प्राकात्य महिमा तथा ।
 द्वैशिल च वशिल च तथा कामावसायिता ॥”

2. जपनात्तु ?

3. 1. e. कुबेर ।

4. 1 e. ब्रह्मा ।

5. M भुजङ्ग-प्रयात ।

‘

PART II

SANTĀNA-GOPĀLA-KĀVYA

By
QUEEN LAKṢMĪ

QUEEN LAKSMĪ

सन्तान-गोपाल-काव्यम् ।

लक्ष्मी-राज्ञ्या विरचितम् ।

—०—
प्रथमः सर्गः ।

1. आसीच्छ्रिया विजित-निर्जर-राज-पुर्यां
कश्चित् पुरा द्विज-वरः किल कृष्ण-पुर्याम्¹ ।
सोऽयं स्व-धर्म-निरतः सह धर्म-पत्न्या
रेमे सुखं हरि-पदाम्बुज-दत्त-चित्तः ॥²१॥
- 2 कालेन कञ्चन सुतोऽपि च तस्य जातः
कालस्य हन्त वशता स तदैव यातः ।
आदाय तन्मृत-शरीरमुपेत्य शौरिं
शोकातुरो बहुतरं विललाप विप्रः ॥ २॥

1 cp हारावतौ पुरौ, BhagP 10 89 21, p. 760

2 The metre of all the verses in this canto is वसन्त-तिलक
except that of the last one which is मालिनौ ।

- 3 “हाहा हरे ! जगदधीश कृपाब्जुराशि
पादारविन्द-विनतावन-लीलुपात्मन् ।
पापात्मनो मम सुतोऽयमभूद् गतासुः
श्रीवासुदेव सदय परिपालयेनम् ॥३॥
4. रामादयो यद्वराश्च मदीय-चित्त-
तापापनोदन-कृते कुरुत प्रसादम् ।
लोकेऽत्र दुष्करमहो भवता न किञ्चिद्
देवाश्च संप्रति निदेश-कृतो यतो वः” ॥४॥
5. इत्यादि तस्य रुदितं निशमय्य सर्वे
कृष्णादयोऽपि च तदा यदु-वश-मुख्याः ।
तूष्णीं स्थिताः किल जने विपरीत-दैवे
नूनं भवन्ति वत साधु-जनाश्च वामाः ॥५॥
- 6 दृष्ट्वा तु शिष्ट-परिपालन-नष्ट-भावान्
रुष्टो जगाद पुनरप्यवनी-सुरेन्द्रः ।
“कष्टं प्रजा मम च संप्रति शिष्ट-मार्ग-
जुष्टस्य घृष्ट-नृप-घोष्ट¹-वशात् प्रनष्टाः ॥६॥
7. क्लिश्यन्ति यत् सुत-धनादि-विनाश-हेतो-
र्विप्रादयोऽपि च परं भुवि हृत्तवन्तः ।
तस्यात्र पत्युरविवेक-भवं धरित्रा
दौरात्म्यमेव हि निदानमुदाहरन्ति ॥७॥

8. साधारणो न जगतीति भवत्-प्रभावः
 सर्वैर्यदुच्यत इहाच्यत सत्यमेतत् ।
 यस्मात् स्व-पक्ष-जन-दर्शित-पक्ष-पातः
 संदृश्यते तदितरेषु न मादृशेषु ॥८॥
9. पुत्रं पुरा यम-पुरात् स्व-गुरोः प्रनष्टं
 हत्वापि कृष्ण कलिता किल दक्षिणाऽस्य¹ ॥
 आहृत्य कंस-निहतानपि षट् कुमारान्
 मातुः प्रदर्श्य तरसाऽपहृतो विषादः² ॥९॥

1. After finishing their studies with their spiritual preceptor सन्दीपनी, कृष्ण and बलराम wanted to pay him fees. The preceptor wanted to get back his son who died in the sea. कृष्ण and बलराम demanded from the sea the son of their preceptor. The sea replied that he was devoured by a conch called पञ्चजन, really a demon, that resided inside. The demon was consequently killed by कृष्ण and बलराम who approached Yama for the return of the dead son of the preceptor. Then कृष्ण and बलराम returned him to their preceptor. The conch then passed into the possession of कृष्ण and came to be celebrated as पाञ्चजन्य ।

2. When देवकी heard of the above incident, she wanted कृष्ण and बलराम to bring back to life her six sons who were killed by कंस । They approached बलि in the nether regions for their return. They related their past histories to him how they had been the sons of मरुचि by ऊर्णा, had laughed at ब्रह्मा on a certain occasion, had been compelled to be born as sons of हिरण्यकशिपु and how योगमाया had finally caused them to be reborn as sons of देवकी । कृष्ण and बलराम brought them back³ to their mother.

10. पैतामहास्त्र-निहतं गुरु-नन्दनस्य
 पार्थाङ्गजाङ्गजमथापि च गर्भ-संस्थम् ।
 चक्रायुधेन भवता परिरक्ष्य सम्यग्
 व्यक्तीकृतैव निज-मित्र-जनेषु मैत्री¹ ॥१०॥
11. किं चात्र षोडश-सहस्र-मिता महिष्यः
 संप्राप्त-पुत्र-दशका भवतो हि सर्वाः ।
 किं वा वचोभिरधिकैरखिलं तदेत-
 दात्मभरित्व-महिमाधिक-जृम्भितं ते” ॥११॥
12. एवं विलप्य सुचिरं यदु-पुंगवाना
 भावं निरीक्ष्य च तदा विगतानुकूल्यम् ।
 सोऽयं द्विजो निज-गृहं प्रति सन्निवृत्तः
 शोकं नियम्य दयिता-सहितो न्यवात्सौत् ॥१२॥
13. भूयोऽपि भू-सुर-वरः क्रमशो विनष्टा-
 नष्टौ तथैव तनयानपि कृष्ण-पाश्वर्म् ।
 नीत्वा पुरेव स शुचा विलपन् पुनश्च
 प्रस्थाय दुःस्थ-हृदयः स्वगृहेऽवतस्थे ॥१३॥
14. अत्रान्तरे स्व-जन-कर्मणि यादवानां
 प्रीत्यै समेत्य निवसन्नमरेन्द्र-पुत्रः ।

1 In order to exterminate the line of the पाण्डवस, अश्वत्थामा threw a weapon called ब्रह्मास्त्र at उत्तरा, wife of अभिमन्यु, whereupon she took shelter to कृष्ण । He protected the foetus from all harm.

श्रुत्वा सुतेऽस्य नवमेऽपि मृते विलापं
विप्रस्य निःसहमना वचनं बभाषे ॥१४॥

15. “भूपः किमत्र न हि भू-सुर-रक्षणाय
याग-प्रसक्त-हृदया यदवो द्विजाः किम् ।
तेऽपि श्वसन्ति वत भस्त्रुपमं महीशा
ये सन्त्यजन्यसु-गणान् न मही-सुरार्थं ॥१५॥

16. शोकं त्यज द्विज-वरैवमितः परं ते
जातो भवेद् यदि सुतः सहसाऽहमेनम् ।
नेथामि तं यममपि प्रसभं विजित्य
जह्या न चेत् सधनुरेव तनुं हुताग्ने” ॥१६॥

17. इत्थं तु तस्य वचनं निशमय्य जिष्णो-
नीत्यन्त-तुष्ट-हृदयस्तमुवाच विप्रः ।
“किं वा धनंजय विजल्पसि साप्रतं हा
निर्लज्जमेव यदु-राज-सभान्तराले ॥१७॥

18. कृष्णादिभिश्च भुवन-प्रथित-प्रभावै-
रत्यन्त-दुष्करतमेऽत्र कथं प्रभुस्त्वम् ।
दन्तीन्द्र-मस्तक-विदारण-चण्ड-शौर्यान्
कण्ठीरवान् समतिगच्छति किं शृगालः ॥१८॥

19. जन्मान्तरार्जित-शुभाशुभ-कर्म-हेतोः
संजातमत्र भुवि जन्म-भुवां^१ सुखादि ।

- कः पौरुषैरिह विलंघयितुं क्षमः स्यात्
को वाऽद्य पार्थ तव बाल्य-मदातिरेकः” ॥१८॥
20. इतूचक्षुषोऽस्य विशयं परिहर्तमेव
निःशेषतो निज-बलं प्रशशंस पार्थः ।
“मा मा कथा मयि वृथा पृथिवी-सुरैव
शंकां समस्त-जनता-विनुतानुभावे¹ ॥२०॥
21. कृष्णोऽहमस्मि न च तत्-सहजो न रामः
काष्णार्द्रयोऽपि च तथा यदु-वंश-मुख्याः ।
जानीहि मा सुर-वरात्मजमात्म-बाहु-
वीर्य-प्रसादित-गिरीश-गृहीत-शस्त्रम् ॥२१॥
22. भित्त्वा पुरा नृप-वरैरखिलैरभेद्यं
लक्ष्यं मया ह्यपहृता द्रुपदेन्द्र-पुत्री ।
गत्वोत्तरा² दिशमशेष-महीश्वराणां
कृत्वा पदं च मुकुटेषु करो गृहीतः ॥२२॥
23. सौरायुधादिभिरतार्यंतमो नितान्तं
यादोभिरेष भयदोऽपि च यादवाब्धिः ।
तीर्णः क्षणेन हृदयाकलितोरुभद्रा-
वक्षोज-कुंभ-युगलेन मया क्षमेण ॥ २३ ॥

1. Cp BhP, 10 89 32-33.

2. MahBh, SabhaP chap 25, sl 9—10.

दिशं धनपतेरिष्टासजयत् पाकशासनि. ॥

भीमसेनस्तथा प्राची सप्तदेवस्तु दक्षिणां ।

प्रतीची नकुली राजन् दिश व्यजयतास्त्रवित् ॥

24. ताताञ्जया दिवसुपेत्य निहत्य दैत्यान्
 कौमार-शक्ति-सुख-विश्रम-दान-शौण्डम् ।
 अद्यापि सिद्ध-तत्त्वो-निवहैः स-मोद'
 संस्तूयते चरितमद्भुतमस्मदीयम् ॥ २४ ॥
25. वाचा किमद्य मम भारत-संगरे प्राग्
 गागेय-मुख्य-रथिकानखिलान् विजित्य ।
 धात्री समुद्र-रशनाऽपहृता तदेत-
 न्नाश्रावि हन्त भुवि विश्रुतमत्र सर्वम् ॥ २५ ॥
26. आश्वस्यता स्व-गृहमेत्य मदीय-वाग्भि-
 राश्वस्यता च दयिता पृथिवी-सुरेन्द्र ।
 आसन्न-सूति-समयां तु निवेदयैना-
 मापन्न-सूनु-हरणे विदितोऽसु पार्थः¹ ॥ २६ ॥
27. निःशंकमेव गदिता गिरमर्जुनस्य
 विश्वस्य चेतसि भृशं स तु विप्र-वर्यः ।
 सद्यः समेत्य सदनं गृहिणीं च सम्य-
 गाश्वसयन् कतिपयानि दिनान्यनैषोत् ॥ २७ ॥
28. काले तु तत्र दयितां परिपूर्ण-सत्त्वा-
 मालोक्य भू-सुर-वरेण गृहं प्रणीतः ।
 आच्छाद्य तन्त्रिलयनं विशिखैर्महास्त्रैः
 पार्थः प्रसूति-समयं प्रतिपाल्य तस्थौ ॥ २८ ॥

29. जाते तदा युवति-लोक-विलाप-घोषैः
 साकं विभिद्य शर-कूटममुक्त-देहे ।
 याते दिवं निज-सुते द्विज-सत्तमेन
 शोकातुरेण जगदे विजयः सरोषम्¹ ॥ २८ ॥
30. “हे फाल्गु नार्जुन पृथा-सुत कृष्ण-बन्धो
 कुत्रासि शक्र-सुत विक्रम-वारि-राशे ।
 अद्यैव साधु विदितो भुज-विक्रमस्तो
 सद्यो गतः सतनुरेव यतः शिशुर्मे ॥ ३० ॥
31. स त्वं यमात्मज-मरुत्-सुतयोः सगर्भ्य-
 स्युक्तः कथं भवसि सत्य-पराक्रमाभ्याम् ।
 हन्तोर्वशी-प्रथित-शाप-बलोदितं तत्
 षण्डत्वमेव भजसीत्यधुनापि मन्ये² ॥ ३१ ॥
32. गाण्डीव एष तव खाण्डव-दाह-लब्धो
 नाना-रिपु-प्रवर-शौर्य-विमाथि-वीर्यः ।
 संसर्गतस्तव किमस्य च षण्डतेति
 मत्वा नपुंसकतयापि च कथ्यतेऽसौ³ ॥ ३२ ॥

1 Cp op cit , 10 89 37-38

2 MBh , VP , 46, 48 50

3 The bow गाण्डीव is found used both in the masculine as well as neuter genders , cp “गाण्डीव गाण्डिवौ पु-नपु सकौ” । Now, the poetess fancies thus the bow गाण्डीव, though masculine, is also found as neuter as well , is that due to the association of the bow with you ?

33. देहस्तवायमधुना दहने हृतश्चेत्
 खेदं मुकुन्द-सहजैव भजेन्नितान्तम् ।
 कृष्णा पुनश्च पतिभिश्चतुरैश्चतुर्भि-
 निर्ण्णात-धीरतितरा सुखितैव सा स्यात्” ॥ ३३ ॥
34. इत्यादि-दुःसह-वचोविशिखौघ-विद्धो
 दुःखाकुलः स खलु शक्र-सुतस्तदानीम् ।
 विद्या-बलेन निलयादवनौसुरस्य
 मानी ययौ यम-पुरीं हरिमप्यदृष्ट्वा¹ ॥ ३४ ॥
35. सम्मान-पूर्वममुना प्रतिदर्शितेषु
 सम्मार्गयंस्तत इतो निरयेषु पार्थः ।
 तद्वत् क्रमेण निलयेष्वपि दिक्पतीना
 कुत्राप्यदृष्ट-शिशुरेष ययौ विषादम् ॥ ३५ ॥
36. भूयो विचिन्त्य बहुशः स्व-यशोविनाशं
 भूरि-त्रपा-परवशः स भृशं मनस्वी ।
 द्रष्टुं शशाक न यतो निज-बान्धवाद्या-
 स्यक्तुं ततः स्व-तनुमैच्छदयं कृशानौ ॥ ३६ ॥
- 37 सन्दीप्य तत्र दहनं भृशमिन्धनौघैः
 सञ्चिन्त्य चापि पुर-वैरि-पदाजमन्तः ।
 यावज्जुहाव दहने स्व-तनुं स जिष्णु-
 स्तावत् समेत्य हरिणाऽभिदधे निरुध्य ॥ ३७ ॥

- 38 “मा मा कुरुष्व कुरु-सत्तम साहसं म-
 यस्मिन् भवत्-प्रिय-सखेऽपि च जीवतीत्यम् ।
 हा हन्त भूरि-तर-कीर्ति-निदान-भूतं
 देहं विहातुमिह कस्तव दुर्विचारः ॥ ३८ ॥
- 39 कृत्स्नं मही-तलमहो तव हस्त-संस्थं
 स्वर्लोक-दुर्लभ इहाद्य तु भोग-योगः ।
 कृणोऽस्म्यहं च भवतः सततं हितैषी
 न ज्ञायते विजय । संप्रति शोक-हेतुः ॥ ३९ ॥
- 40 कृच्छ्रे पुरापि च पृथा-सुत तत्र तत्र
 यद् यन्मया द्रुपकृतं भवतो हितार्थे ।
 विस्मृत्य तत् सकलमप्ययि मामनुक्ता
 त्यक्तुं कलेवरमहो बत किं तवासीत्” ॥ ४० ॥
41. वाचं निशम्य मधुरां मधु-सूदनस्य
 देवं न्यवेदयदमुं विजयः स-शोकम् ।
 “जानन्नपीत्यमखिलं खलु सर्व-वेदिन्
 नैवं प्रलोभयितुमर्हसि दासमेनम् ॥ ४१ ॥
42. रक्षिष्यते द्विज-तनूज इतीरितेयं
 व्यर्थाऽभवत् सपदि हन्त मम प्रतिज्ञा ।
 त्यज्यामि तत्तनुमिमां हत-कीर्तिरग्नौ
 तस्मात् प्रसीद जगदीश्वर देह्यनुज्ञाम्” ॥ ४२ ॥

43. “त्यज विजय विषादं साप्रतं सर्वमेव
 प्रिय-सख तरसा ते वाञ्छितं साधयिष्ये ।”
 इति सुमधुर-वाचा सान्त्वयित्वा तमेनं
 कर-तलमवलम्ब्य प्रस्थितो वासुदेवः¹ ॥ ४३ ॥

इति प्रथमः सर्गः ।

1. The metre of this verse is मालिनी ।

अथ द्वितीयः सर्गः ।

44. अथो जवान्निर्जित-मारुताश्वं
रथं समारुह्य रथांग-पाणिः ।
सहस्र-नेत्रस्य सुतेन साकं
दिशं प्रतीचीं प्रययौ स देवः¹ ॥ १ ॥
45. ततो व्यतीतेऽद्भि-वरे तु लोका-
लोकाभिधे तत्र तमोऽतिघोरम्² ।
निवार्य चक्र-प्रभया महत्या
निरुद्ध-नेत्रं निजगाद पार्थम् ॥ २ ॥
46. “विलोक्यतामाशु विलोकनीयं
विलोचनासेचनकं जनानाम् ।
अवर्ण्य-तत्तन्महिमातिशयायि
सुपर्ण-केतोः पदमत्युदारम् ॥ ३ ॥
47. कदापि माया-विकृतिं न याति
भयादि-भावा अपि दूर-याताः ।
प्रकाश-रूपेऽपि च यत्र नित्यं
परः परानन्द-रस-प्रवाहः ॥ ४ ॥

1. BhP, 10 89 46 The metre of the verses in this canto is either उपेन्द्रवज्रा or उपजाति, except that of the last verse which is पुष्टिताया ।

2. Cp RaghV., 1 68.

48. ¹अनार्जवं यत्र भजत्यजस्र-
महौन्द्र-भोगः परमेक एव ।
²विरूपता चापि खगाधिराजो
³गदान्विताः प्रायश एव भक्ताः ॥ ५ ॥
49. नवाम्बुद-श्यामल-कोमलागा
गदाम्बुजाद्यंकित-दोश्चतुष्काः ।
श्रीवत्स-पीताम्बर-कौस्तुभाद्याः
श्रीकान्त-भक्ता विहरन्ति यस्मिन् ॥६॥
- 50 दिव्यागनाभिः परिचर्यमाणा
दिव्याशु-काले⁴ परिभूषितांगी ।
यस्मिन् स्वयं विश्व-विमोहिनी सा
दृष्टि-प्रसादं कुरुते च लक्ष्मीः” ॥७॥
- 51 इतीरयित्वा तरसाऽवरुढो
रथादसौ पाण्डु-सुतेन साकम् ।
विवेश पार्श्वं विहिताञ्जली तौ
प्रदृष्टवन्तौ च परं पुमांसम् ॥८॥

1 आर्थी परिस्रष्टा here

2 Here आर्थी श्लिष्ट-परिस्रष्टा । वि means bird , so विरूपता means the form of a bird It also means “the absence of beauty ”

3 गदान्विता bears more than one meaning On one side, it means those who carry the mace of विष्णु , on the other, it means those who are ill

4 जाले ।

[इतः परं सप्तभिः कुलकम्]

52. फणीन्द्र-पर्यङ्क-तले शयानं
 १महेन्द्र-नीलोत्पल-मेचकांगम् ।
 किरीट-हारादि-विभूषणीघ-
 प्रकृष्ट-नाना-मणि-दीपिताशम् ॥८॥
53. ललाट-देशाकलितोर्ध्व-पुण्ड्रं
 कृपा-रसापूर्ण-सरोज-नेत्रम् ।
 सुवर्ण^२-मीनोपम-कुण्डलोद्यत्-
 प्रभानुलिप्तमल-गण्ड-शोभम् ॥९॥
54. मृदु-स्मितोदद्योति-मुखेन्दु-बिम्बं
 गलोल्लसत्-कौसुम-शोभमानम् ।
 चतुर्भुजासक्त-गदारि-शंख-
 सरोरुहं मञ्जुल-वन्य-मालम् ॥१०॥
55. स्व-भक्त-वात्सल्य-विशेष-शंखि-
 श्रोवत्स-लक्ष्माकित-वत्स-देशम् ।
 अनेक-पङ्के रूह-संभवाण्ड-
 निवेश-वेश्मायित-कुक्षि-देशम् ॥१२॥

1 Here the word नील is significantly put in the middle of a compound. It goes with the preceding and following parts, thus the meaning of the first part is महेन्द्र-नील-मेचकांगम्, and of the second, नीलोत्पल-मेचकांगम् ।

2 Cp BhP., 10 89. 53-56

3. सौवर्ण ?

57. पीताम्बराच्छादित-पीवरोरुं
पापान्धकारारुण-पाद-पद्मम् ।
नखेन्दु-विध्वस्त-समस्त-भक्त-
जनान्तर-स्थायि-महान्धकारम् ॥१३॥
- 58 सनत्कुमारादि-मुनीन्द्र-मुख्यैः
सनन्द-मुख्यैरपि पारिषदग्रैः ।
सुरासुरादैरपि मूर्त्तिमद्भि-
र्निजायुधैः सन्ततमीड्यमानम्¹ ॥१४॥
59. तदीय-रूपापहृताक्षि-पद्मा-
वं² परानन्द-पयोधि-मग्नौ ।
खलद-गिरा तुष्टुवतुस्तदानीं
जगद-गुरुं पाण्डव-वासुदेवौ ॥१५॥
60. “नमो नमस्ते नलिनेक्षणाय
नवाम्बुद-श्याम-कलेवराय ।
पदारविन्द-प्रणताखिलार्थ-
प्रदान-सन्तान-महीरुहाय ॥१६॥
61. नमोऽद्वितीयाय सदाऽस्तु तुभ्यं
पुराण-पुंसे प्रकृतेः परस्मै ।

1. Cp. BhP, 10 89 56

2 Metre defective One syllable missing at the beginning of the पाद वेवम् ? 1 e पद्मौ + एवम् ?

प्रपञ्च-सर्ग-स्थिति-नाश-कर्त्रे
विरिञ्चि-विष्णु-वीश-वपुर्धराय ॥१७॥

62. योगीश्वरान्तर्निलयाय धाम्ने
बोध-स्वरूपाय निरञ्जनाय ।
बुद्धीन्द्रिय-प्राण-विलक्ष्णाय
सत्यात्मकायास्तु नमो नमस्ते ॥१८॥

63. सर्वात्मने सर्व-विलक्ष्णाय
सर्वान्तरस्थाय सदा शिवाय ।
सच्चित्-परानन्द-मयाय शुद्ध-
तत्त्व-स्वरूपाय नमो नमस्ते ॥१९॥

64. यस्मादिदं विश्वमुदेति सर्वं
यस्मिन् प्रतिष्ठां लभते पुनस्तत् ।
यत्नैव याति प्रलयं च तस्मै
तुभ्यं नमोऽस्त्वद्गत-वैभवाय ॥२०॥

65. विधाय माया-प्रतिबिम्बितस्त्वं
प्रपञ्चमेतन्महदादि-तत्त्वैः ।
संहृत्य भूयः किल काल-शक्त्या
प्रकाशसे त्वं हि महा-प्रकाशः ॥२१॥

66. विधाय लीला-निलयं किशोरः
प्रविश्य चान्तः सुचिरं विहृत्य ।

विनाशयत्येव पुनस्तु सर्वं
तथैव नाथ त्वमिदं च विश्वम् ॥२२॥

66 मायामये संसृति-सागरेऽस्मिन्
कायात्म-बुद्ध्या सुचिरं भ्रमन्तः ।
तवैव संप्राप्य पदाब्ज-पोतं
तरन्ति तं गोष्पदवन्मथन्तः ॥२३॥

67. भवन्निकेत-स्त्रमणे सदा मे
धृताभिलाषौ चरणौ भवेताम् ।
करो भवत्-पाद-सरोज-पूजा-
रतौ श्रुतौ त्वच्चरित-श्रुतौ च ॥२४॥

68 सुकुन्द ते¹ मूर्ति-विलोकनोत्के
विलोचने चापि सदा भवेताम् ।
घ्राणं च युष्मत्-पद-पद्म-पुष्प-
घ्राणोत्सुकं सन्ततमस्तु विष्णो ॥२५॥

69 तवावतारादि-कथा-प्रसङ्ग-
रता सदा स्याद्रसनाऽस्मदीया ।
मूर्धा प्रणाम-प्रवणोऽस्तु नित्यं
ध्याने मनो मे मधु-दानवारे” ॥ २६ ॥

1. The form ते is grammatically wrong here. Though सुकुन्द precedes ते, it is grammatically as good as absent, and is, therefore, to be ignored. So ते should be तव । Vide Sid-Kaum, 412, Ast., 8 I 72, “आमन्त्रित पूर्वमविद्यमानवत् ।”

70. इति सुतोऽयं सरसी-रुहाक्षः
 स्मितामृतासक्त-मुखारविन्दः ।
 कृपा-रसापूर्ण-कटाक्ष-पातैः
 प्रहर्षयन्नाह पुमान् पुराणः ॥ २७ ॥
- 71 “किमद्य भोः क्लृप्ता-धनञ्जयौ वा-
 मनाहतं क्षेममुदार-वीर्यौ ।
 निवेद्यता स्वागतमप्यहो यन्-
 मदन्तिकेऽप्यागमने निदानम्” ॥ २८ ॥
72. पृष्टो बतैवं पुरुषोत्तमेन
 प्रच्छाद्य तावन्निज-सर्वविश्वम् ।
 विज्ञापयामास यदूहहोऽस्मै
 विज्ञान-रूपाय कृत-प्रणामः ॥ २९ ॥
- 73 “निवेदनीयं त्वयि सर्ववेदिन्
 न विद्यते किञ्चन देव-देव ।
 दिवाकरस्यात्र तमोनिरोधः
 प्रकाश-रूपस्य भवेत् कथं वा ॥ ३० ॥
74. तथापि लोकानुकृतिस्तुवेयं
 पदाश्रितानुग्रह-हेतुरेव ।
 पिपासुता हन्त पयोधराणा
 निजाश्रयाणामिव चातकानाम् ॥ ३१ ॥

75. द्विजस्य कस्यापि तनू-भवस्य
 प्रपालने साधु कृत-प्रतिज्ञः ।
 धनञ्जयोऽयं विफल-प्रतिज्ञः
 परत्र सर्वत्र विचित्य जातः ॥ ३२ ॥
76. भवत्-प्रसादे सति दुर्लभं किं
 भवेज्जनस्येति विचिन्त्य नाथ ।
 अनेन साकं भवतः सकाशं
 समागतोऽस्म्यप्य सरोरुहाक्ष ॥ ३३ ॥
77. अयि प्रपन्नार्तिहर प्रसन्नो
 भवे"ति भूयोऽपि कृत-प्रणामः ।
 सुधामिवामन्द-कृपा-रसाद्ग्रीं
 जगाद वाचं जगता शरण्यः ॥ ३४ ॥
78. "कर्तुं युवामदय मदंशभूता-
 वनेक-हिंसा-जनिताय मुक्तौ ।
 पदावलोकाभ्यम ते कुमारा
 द्विजोत्तमस्यात्र मयैव नोताः ॥ ३५ ॥
79. चिरं पृथिव्या कुशलं भजन्ती
 पदं समागच्छतमेतदेवम् ।
 नयेतमेतानपि विप्र-पुत्रान्
 प्रतिश्रुतं तत्तु भवत्वबन्धम् ॥ ३६ ॥

80. इति मधु-रिपुणा कृताभ्यनुज्ञौ
 यदु-वर-पाण्डु-सुतावतिप्रहृष्टौ ।
 पद-सरसिजयोर्निपत्य भूयो
 द्विज-तनयैश्च ततः प्रतस्थिवासौ¹ ॥ ३७ ॥

इति द्वितीयः सर्गः ॥

1. Cp. BhP., 10. 89. 60. The metre of this verse
 पुष्पिताया, see foot-note 1, p. 30.

अथ तृतीयः सर्गः ।

81. अथ तदा हरि-लोक-विलोकना-
दुदित-तत्त्व-धिया स धनञ्जयः ।
कृत-हरि-सुतिरस्त-मदोऽविशद्
द्विज-गृहे जगृहे च परा मुदम्¹ ॥ १ ॥
82. सुत-विनाश-विषाद-विमूर्छितं
द्रुतमुपेत्य तदा द्विज-सत्तमम् ।
सह निपत्य पदे विजयोऽब्रवीत्
स हरिणा हरिणाक-कुलाङ्कुरः ॥ २ ॥
83. “द्विज-वर प्रणतोऽस्मि धनञ्जय-
स्तव पदाब्ज-युगे सह-बालकः ।
अनुगृहाण विषादमशेषयन्
दयितयाऽयि तयाऽतिशुचार्तया ॥ ३ ॥
84. दशम-नन्दन-पालनमेव ते
द्विज-कुलेन्द्र मया तु पुराश्रुतम् ।
वत परं मधु-वैरि-कृपा-बला-
दनिहतानिह तान् दश चाऽऽनयम्”² ॥४॥

1. The metre of the verses 1-46 in this canto is Druta-vilambita

2. Cp BhP., 10 89 61

इति निषीय तदीय-वचोऽमृतं
 गुरु-तर-प्रमदाकुल-मानसः ।
 क्षणमभूत् प्रतिपत्ति-विमूढ-धी-
 द्विज-वरो जव-रोधि-विकारतः ॥ ५ ॥

86. समुपगुह्य दृढं पुनराशु तं
 शिरसि चाप्यभिक्षुस्वप्न मुहुर्मुहुः ।
 प्रमद-वाष्प-जलान्यभिवर्षता
 स जगदे जगदेक-धनुर्धरः ॥ ६ ॥

87. “अयि धनक्षय जीव चिरं सुखी
 सुत-धनादि-समस्त-समृद्धिमान् ।
 पृथु यशश्च भुजा-बलमक्षतं
 भवतु तेऽवतु तेन महीं भवान् ॥ ७ ॥

88. समधिकाधिक-मोद-विधायिनः
 प्रतिविधानमहो न जगत्त्रये ।
 किमधिकं वत दातुमिदं जग-
 द्विजय ते जयते भुज-विक्रमैः ॥ ८ ॥

89. इह तु दीन-परायण सर्वदा
 यदु-पतिः स ददातु हितं तव ।
 निज-वयोविलयेऽपि च योगिना-
 मसुलभं सुलभं पदमस्तु तत् ॥ ९ ॥

- 90 इति वितीर्य तदाशिषमग्रतो
 मधु-रिषुं च समीच्य मही-सुरः ।
 सुदृढ-भक्ति-युतः प्रणिपत्य तं
 परमुदाऽरमुदारमथास्तुवत् ॥ १० ॥
- 91 “जय हरे जय देव जगत्-पते
 यदु-कुलाब्धु धि-पूर्ण-निशाकर ।
 अयमहं प्रणतोऽस्मि रमा-पते ।
 तव पदेऽव पदेक-समाश्रयम् ॥ ११ ॥
- 92 अहह विश्व-विमोहन-शीलया
 तव परं जगदीश्वर मायया ।
 हत-धियः कलयन्ति मद्भाक्तां
 मनसि ते न सितेतर-कर्मभिः ॥ १२ ॥
- 93 तदिह मे निखिलामपराधितां
 सुत-विनाश-शुचा वचसा कृताम् ।
 सद्यमदय सहस्र कृपा विना
 त्रि-भुवने भुवनेश्वर का गतिः ॥ १३ ॥
- 94 यदिह दुस्तर-संसृति-सागरे
 सुदृढ-वासनया तु निमज्जतः¹ ।
 अघमहो प्रतिजन्म समर्जितं
 त्वमधुना मधु-नाशन नाशय ॥ १४ ॥

95. दृढतरा त्वयि भक्तिरहर्निशं
 भवतु मे भव-ताप-विनाशिनी ।
 अपनयस्व हृदोऽप्यविवेकितां
 करुणयाऽरुणया नयन-श्रिया ॥ १५ ॥
96. सततमेव जगत् परिरक्षितुं
 निखिलमप्यवतार-शतैरलम् ।
 कृत-धियस्तव सा प्रथिता कृपा
 भुवि तथा वितथामिह मा कथाः ॥ १६ ॥
97. ^१दिवि-भुवा ह्यकण्ठ^२ इति प्रथा
 गतवताऽपहृते निगमोत्करे ।
 तव तु तत्र धृता सकलापदा
 शम-करी मकरीश-तनुः पुरा^३ ॥ १७ ॥
98. प्रमथिते तु पुरा पयसां निधौ
 मिलित-सर्व-सुरासुर-सञ्चयैः ।
 विपुल-कच्छप-रूपमधोगतं
 महि-धरं हि धरन्तमुपास्यहे^४ ॥ १८ ॥

1. दिति ? 2 For reference, see PanR , Cp BhP , 8, 24 9.

3. विष्णु assumed the form of a fish for recovering the Vedas stolen by ह्यश्वीष । For details, see MahBh , Vana parvan, chap 187 , MatP., chap I , BhP , 8 24 9 , MeruT , प्रकाश 26.

4. At the time of the churning of the ocean विष्णु supported the मन्दर hill as a tortoise For details, see KurP , I , for कूर्म as an incarnation of प्रजापति, see SatBra., 7.5 I 5.

99. शरणमस्तु स मे किटि-रूप-धृग्
जलनिधावसुरेण निमज्जिता ।
क्षितिरियं बत येन समुद्धृता
स च रणे चरणेन हतो रिपुः¹ ॥ १९ ॥
100. दिति-सुतं निज-भक्त-सुर-द्रुहं
कशिपुमादि-हिरण्य-पदं नखैः ।
नर-मृगेन्द्र-वपुर्हतवान् भवान्
वसतु मे स तु मेधतमो हृदि² ॥ २० ॥
101. तमहमिन्द्र-सहोदरमाश्रये
त्रि-पद-मात्र-मिता तु जगत्-त्रयीम् ।

1. The third incarnation of विष्णु is a Boar who killed
हिरण्याक्ष ।

For details, vide BhP , 3 12 20 , KalP , 19-22

2 For details, see AgniP , chap , 30 —

सिंहस्य कला वदन सुरारि

सदा करालञ्च सुरक्त-निबम् ।

अर्धे वपुर्न मनुजस्य कला

ययौ सभां देवपते पुरस्तात् ॥

Har V., chaps 30-39 , BhP., 7, 1-10 , ViṣṇuP. I 17-21.

Almost every पुराण contains some information about

शसिंह ।

बलि-करादपहृत्य च यः पुरा

मघवतेऽघवते प्रददौ मुदा¹ ॥ २१ ॥

102 हृदि करोम्यनिशं जमदग्निजं

द्विज-कुलापकृतौ निरता नृपाः ।

सपदि यस्य परश्वध-नामके

हुतवहे तव हे शलभाः कृताः* ॥ २२ ॥

103 सुर-जनार्थनया दिनकृत्-कुले

दशरथाब्जजता समुपेत्य यः ।

दशमुखं तु जघान जगद्द्रुहं

स भव मे भव-मेदुर-तापहा³ ॥ २३ ॥

1 बलि, king of demons, occupied the city of gods and banished them all from it For conquering him, विष्णु assumed the form of a dwarf (वामन), see BhP., 8, 14-24, VamP, 48-53

2 Nowhere in the Ram. and the MahBh is परशुराम accepted as an incarnation of the Lord. But afterwards in the MatP, VisP and other पुराणs, he is declared as the sixth incarnation of the Lord and in the BhP., as the sixteenth incarnation In the above पुराणs, he is taken to be only a partial, and not a full, incarnation In the RenM of the सद्भाद्रि खण्ड of the SkanP, an attempt is made to make him a full incarnation

For details, vide BhP., 1 2, MahBh, शान्ति-पर्व, chap 49, also Vana-parvan, chaps. 116-117, Ram, I, 75-76, SkanP, सद्भाद्रि-खण्ड of RenM, 13 19, KalP, chap. 82.

3. The reference is to राम ।

104 सित-पयोधर-चारुतराङ्गति-

विधृत-नील-पटो मुसलायुधः ।

इह च सम्प्रति नः शरणं भवा-

च्छमयतामयतामघमुल्लणम्¹ ॥ २४ ॥

105. कलि-युगेऽन्तमुपैष्यति कल्किनः

खल-जनानखिलांश्च विभेत्स्यतः ।

तव पदाब्ज-युगं तदिदं मनः

स्मरति मे रतिमेकतमा वहत्² ॥ २५ ॥

1. According to some authorities, कृष्ण is the eighth incarnation, but according to many others, बलराम is the eighth Acc to the BhP, 1 3 23, कृष्ण is the twentieth incarnation Our poetess evidently accepts बलराम as the eighth incarnation For the dress and weapon of बलराम, see BrahVP, श्रीकृष्ण जन्म-खण्ड, chap 13

2 Our poetess लक्ष्मी does not evidently recognise the Buddha as an incarnation of विष्णु । For the recognition of the Buddha as an incarnation, see BhP, 1 3 (21st incarnation), VisP, part III, chaps 17 and 18 (The Lord Buddha is here named मायासीह), AnuB, II, 2, 26, GitG, I (निन्दसि यज्ञ विधेरहह श्रुति-जातम्) etc, cp SanD, chap I (यस्यालीयत शष्क-सीन्नि जलधि, etc)

Kalki will be born, it is stated, at the end of the present Age of vice and will bring back the golden Age For details, see KalkiP For Kalki as the twenty-third incarnation, see BhP., 1. 3. 24-25 For Kalki as accepted by the Jains, see JainHV, 60 2 52

106. यमिह यादव-वंश समुद्भवं
 धरणि-भार-विनाश-विधित्सया ।
 सपदि कंस-भयेन पिताऽनयद्
 ब्रज-पदेऽज पदेन तरन् नदीम्¹ ॥ २६ ॥
107. सपदि तत्र च कंस-नियोजिता
 विष-विलिप्त-क्लृप्तं दिशती तव ।
 निशिचरो वत येन हि पूतना
 सुनिहता निहतामित-बालका² ॥ २७ ॥
108. तव वधाय पुनश्च समागताः
 शकट-वात-मुखा बहवोऽसुराः³ ।
 मख-भुजामनिशं च हितैषिणा
 विदलिता दलिताञ्जुन-भूरुहा⁴ ॥ २८ ॥

1 Cp eg, BhP, 10 3 46f

2 For details, see BhP, 10 6. 10, HariV, chap. 62. कृष्ण sucked the breast of पूतना in such a way that she was instantaneously killed

3 कृष्ण killed the demons headed by शकट and वात when He was very young See, eg BhP, 10.7 6, 26, 28

4 Nala and कूबर assumed the forms of Yamala and Arjuna trees owing to the curse of नारद । कृष्ण uprooted the trees with great force for the salvation of Nala and कूबर । See eg, BhP., 10. 10 23ff मूरुहा adj to लघा (omitted)

109. निखिल-गोप-बधू-निलयादपि
 स्व-जननी नवनीत-पयोमुषः ।
 नियमनं तु कथञ्चिदुलूखले
 कृतवती तव तीव्र-रूपाकुला¹ ॥ २८ ॥
110. सकल-गोप-कुमारक-संकुले
 भवति गो-शिशु-पालन-लोलुपे ।
 कमलभूरपि यस्य तु मायया
 परमयाऽरमयादिह विस्मयम्² ॥ ३० ॥
111. स्व-विष-दूषित-सूर्य-सुता-जलं
 विमदयन् फणि-नायकमाशु यः ।
 सुर-जनेन सुमैरभिर्वर्षितः
 सुतवता तव ताण्डव-चातुरीम्³ ॥ ३१ ॥

1 यशोदा, foster-mother of कृष्ण, tied Him with rope to a mortar so that He might not reveal His wonderful divine power. See, e.g., BhP, 10 9 14

2. In order to examine whether कृष्ण was the full incarnation of the supreme soul, ब्रह्मा stole all the cowherds and kept them hidden in a cave. कृष्ण, however, deluded ब्रह्मा by substituting the cow-herds of exactly the same appearance. See, e.g., BhP, 10. 13 41.

3 The reference is to the Serpent कालीय who with his associates used to poison the water of यमुना with their poisonous breath. Once the cows and the cow-herds drank the water and immediately died कृष्ण at once jumped into the water, lifted up कालीय and sent all the serpents together with कालीय to the island रमणक, see, e.g. BhP., 10 16. 28

- 112 जल-विहार-विधौ यमुना-तटे
निहितमंशुक-सञ्चयमाहरन् ।
ब्रज-वधूरकरोस्त्रपयातुराः
समदना मदनाधिक-मोहनः¹ ॥ ३२ ॥
113. रुषित-वासव-वृष्टि-भयं ब्रजे
प्रशमयन् स्वकरोद्धृत-पर्वतः ।
गत-मदेन शचीपतिना पुन-
र्दिवि-भवैर्विभवैः समपूजि यः² ॥ ३३ ॥
114. मुरलिका-स्वन-मोहित-मानसे-
ब्रज-वधू-निवहैः सह यो भवान् ।
बहु-तनुर्वहुधापि च खेलन्
व्यतनुतातनु-ताप-भराकुलैः³ ॥ ३४ ॥

1. कृष्ण wanted to test their fidelity in Him , so he stole all their clothes and climbed up a kadamba tree See, e g BhP , 30 9 , VisP 5 13

2 The cow-herdresses used to celebrate the sacrifice to Indra called इन्द्र-यज्ञ । As कृष्ण thought it was not the best way to acquire unflinching devotion necessary for salvation, he stopped the sacrifice Indra became angry and ordered that it would rain in Gokul incessantly कृष्ण came to the rescue of the cow-herds, lifted up the mount Govardhana which served the cow-herds as an umbrella and thus protected them all Indra consequently submitted and chanted hymns in praise of कृष्ण । See, e g., BhP , 10. 25 18-19

3. Once कृष्ण became many during the रास and celebrated the occasion thus with the entire satisfaction of one and all of the cow-herdresses. See, e, g , BhP 10 38.3

115. कलयता बहुलर्द्धिमहो व्रजे
 गतवतापि पुनर्मधुरा-पुरीम् ।
 वधु-जना नयनाञ्चल-शृङ्खला-
 विगलिता गलितान्य-रसाः कृताः¹ ॥ ३५ ॥
- 116 कृजु-तनूममुलेपन-दायिनी-
 मथ विधाय सुदाम-सुखार्चितः ।
 रजक-मल्ल-मुखैः सह मातुलं
 निरवधीरवधोरित-सत्-पथम्² ॥ ३६ ॥
117. उपमयादथ शिञ्जित-सत्-कलो
 मृत-तनूभव-जीवन-दक्षिणः ।
 अनुमतः प्रययौ च निजा पुरीं
 स्व-गुरुणा गुरुणा प्रमदेन यः³ ॥ ३७ ॥

1 वलराम also accompanied him Cp BhP, 10 41 19
 मधुरा and मधुरा are identical. For details about मधुरा, see मधुरा-
 माहात्म्य of VarP, chaps 152, 158 etc For कृष्ण attracting
 women, cp BhP., 10 42 8, 24, etc

2 Cp BhP, 10 44 17-41.

3 BHP, 10, 45 33ff When the Preceptor of कृष्ण
 demanded of him as his teaching fee the life of his son who
 died in the sea, कृष्ण and वलराम implored the sea to return the
 son of the preceptor The sea replied that he was devoured by
 a conch called पञ्चजन, really a demon, residing inside. They,
 therefore, killed the demon, blew the conch and rescued the
 deceased son of the preceptor from the region of Yama

118. बहुरं तु जरा-सुत-दोर्मदं
 शिथिलयन् सुषुकुन्द-गतिप्रदः ।
 जलनिधावकरोदतिदुर्गमा-
 मसुहृदां सुहृदा सुगमा पुरीम्¹ ॥ ३८ ॥
119. विदित-भीष्म-सुता-हृदयस्तु यो
 द्विज-कुमार-गिराश्रित-कुण्डिनः ।
 प्रियतमा च जहार विरोधिनो
 विशिखयञ्च शिखयन्नपि रुक्मिणम्² ॥ ३९ ॥
120. दिनकराप्त-मणेरपि यादवाद्
 भवति दुर्वचनाञ्चकितात्मनः ।

1 Cp op-cit , 10. 51.

2. Cp. op cit., 10. 52 54.

Desirous of marrying कृष्ण, रुक्मिणी secretly sent a ब्राह्मण to him कृष्ण, too, became enamoured of her on hearing the report. Unfortunately, all arrangements for her marriage with शिशुपाल had already been made , utterly disappointed, she resorted to the temple of the goddess for redress बलराम and कृष्ण who had come to the marriage ceremony as spectators, forcibly abducted her. A war at once broke out in which कृष्ण was victorious. He brought रुक्मिणी's brother रुक्मिन् as a prisoner. रुक्मिन् was, however, released at the intervention of बलराम ।

धरणि-भार-ह्वरः सुखमावसः

स्व-सदने सदनेक-जनाश्रिते ॥ ४४ ॥

45. गिरिश-सेवक-बाण-मदापहा¹

नृग-महोश-विमोक्ष-विधायिनी² ।

द्रुपदजावर-भंग-समीरता-

सुपगताऽपगताऽरिषु यत्-कृपा³ ॥ ४५ ॥

in severe penances and through the grace of शिव, he came to possess a chariot moving at will, with which he began to torture the यादव्स mercilessly. Subsequently he was killed by कृष्ण.

1 Cp. op-cit, 10 63. जषा, daughter of बाण, fell in love with king अनिरुद्ध, son of प्रद्युम्न, and grandson of कृष्ण at first sight. Coming to know of this, चित्रलेखा, an intimate friend of जषा, brought अनिरुद्ध to जषा by means of magic. As a consequence a war broke out between बाण and the यादव्स in which शिव and कृष्ण had to participate. As बाण was defeated inspite of शिव's protection, he had to return both अनिरुद्ध and जषा ।

2 Cp e.g., op-cit 10 64, हारका-माहात्म्य, प्रभासखण्ड of the स्कन्द-पुराण, chap. 10, pp 529 of the बङ्गवासी ed.

जैमिनि and सीमशर्मन् quarrelled for the same cow called हृसी, unknowingly offered to both of them at different times. As the king paid no attention to them, they cursed him that he would become a lizard. He however, got rid of the curse by the touch of कृष्ण's hand in the well which is now famous as the well of नृग ।

3 Cp MahBh, सभा-पर्व, 68, vv 41-48. The famous incident of the मङ्गा मन्त्र in which Lord कृष्ण is represented as saving द्रौपदी from the dishonour of being stripped in public.

46. निज-कलत्र-हिताय धनार्थिनं
 प्रिय-सखं तु कुचेल-महोसुरम् ।
 अकृत यः पृथुकाशनतोऽधिकं
 सुधनदो धनदोपममाशु तम्¹ ॥ ४६ ॥
- 47 स त्वं सत्त्व-तनुः समस्त-कलया पूर्णोऽवतोर्णः कुले
 वृष्णीनामिह भूमि-भार-हरणे योऽभ्यर्थितो वेधसा ।
 नारीणा नयनामृतायित-वपुश्चैद्यादि-दिष्टान्तकृद्
 भक्तानामखिलार्थ-कल्पक-तरुः कृष्णैधि नः श्रेयसे² ॥ ४७ ॥
- 48 इति क्षिति-सुरोत्तम-प्रियमनेन संपादयन्
 सुराधिप-सुतेन च प्रमद-भार-पूर्णात्मना ।
 समेत्य निज-मन्दिरं सह कलत्र-पुत्रादिभिः³
 ॥ ४८ ॥
49. विहारैरित्याद्यैर्जगदखिलमानन्द-भरितं
 वितन्वन् भक्तानां परम-गति-दानैक-निरतः ।

1. Cp BhP., 10. 81 7ff Kucela, also known as सुदाम, went to his great friend कृष्ण and owing to his extreme poverty, could not take with him anything else than some fried rice. This, however, pleased कृष्ण so much that He at once bestowed upon his friend immense wealth.

2. Metre शार्दूल विक्रीडित ।

3. Metre पृथ्वी, one line missing.

अपि वरादपि (१) लब्ध-सुतस्तयो-

रुक्मयोरुक्मयोः करमग्रहीः^१ ॥ ४० ॥

41 कृत-कलिन्द-सुता-कर-पौडनः

सपदि मद्र-महीश-सुतादिकाः ।

कर-वलात् परिगृह्य च वालिका-

स्वरमयो रमयोपमितागकाः^२ ॥ ४१ ॥

1 Cp op-cit, 10 57 41

सवाजित got the possession of the gem स्वमन्त्रक by pleasing the sun-god by means of his penances कृष्ण wanted the gem for himself सवाजित's brother प्रसेनजित् once wore the gem on his neck, went to the forest where he was killed by a lion. It was generally thought that he was robbed and killed by कृष्ण himself Meanwhile जाम्बवान् killed the lion and gave it to his son as a toy. कृष्ण overheard the nurse consoling the boy thus —

“सिद्ध प्रसेनमवधीत् सिद्धी जाम्बवता हत ।

सुकुमारक मा रीदोस्तव ह्येष स्वमन्त्रक ॥”

Then in order to disabuse the public of their suspicion, He fought with जाम्बवान्, vanquished him and took possession of the gem as well as his daughter जाम्बवती । When कृष्ण approached सवाजित् for returning the gem, the latter presented him with his daughter सत्यभामा ।

2 Cp op cit, 10 58 17 23, HanV., chaps 120-122

Being questioned by कृष्ण and Arjuna why she was undergoing such terrible penances, कालिन्दौ replied that her only object was to have विष्णु as her husband Pleased at her solicitations, कृष्ण married her.

Cp op-cit, 10 76 77-78.

42. नरक-दैत्य-नियन्त्रित-सुन्दरी-

जनमहो परिणीतवतः पुनः ।

सुर मुनि-प्रवराय निदर्शित-

स्व-महिमा महिमापि च यस्य ते, ॥४२॥

43. अथ युधिष्ठिर-यज्ञ-सभा-जन-

प्ररुषितस्य तु चेदि-महौशितुः ।

निधनमाशु विधाय ययौ पुन-

यजनतो जन-तोष-करो भवान्^१ ॥ ४३ ॥

44. अपि च सात्व-मुखानखिलानह^२-

न्नथ धनञ्जय-सारथितां गतः ।

1. Cp BhP, 10 59 The demon Naraka robbed Indra of all his royal emblems, so the latter personally reported his greivance to कृष्ण who killed the demon The women who were formerly stolen by him were now restored by कृष्ण to their proper guardians But as all of them wanted to marry Him, He married them all and took them to हारका ।

2 Cp op-cit., 10 74 43 चेदिराज 18 शिशुपाल ।

In the राजसूय sacrifice celebrated by युधिष्ठिर, Sahadeva proposed that कृष्ण should be the recipient of all the offerings sacrifice of the यज्ञ Enraged at this, शिशुपाल began to abuse कृष्ण As all of the kings were leaving the sacrificial assembly in anger, कृष्ण cut off his head with His disc.

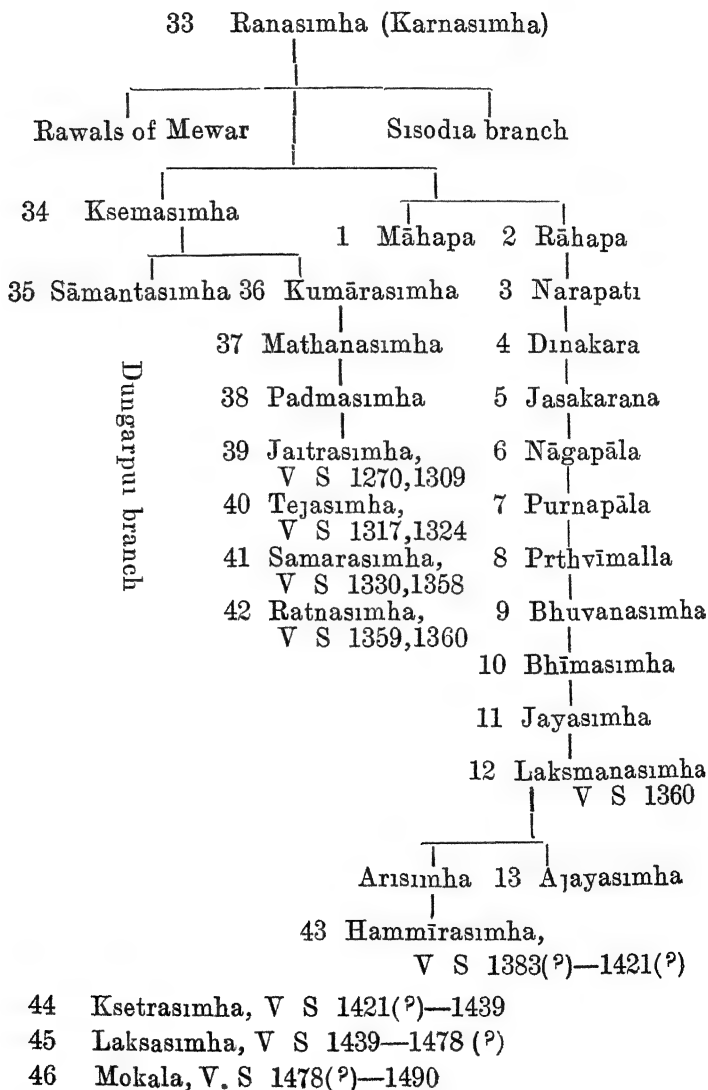
3. Cp op-cit., 10 शाल felt very much insulted as a consequence of the abduction of रुक्मिणी by कृष्ण and बलराम In order to take vengeance for the same, he engaged himself

APPENDIX I

The Rānās of Mewar

Guhil—the present Rānā, Sīr Bhūpāla Sīmha

1	Guhila (Guhadatta)		Bhartrpatta II
2	Bhoja		(V S 999,1000)
3	Mahendra	17	Allata, V S 1008,
4	Nāga or Nāgāditya		1010
5	Śilāditya (Śila), Vik Samvat 706	18	Naravāhana, V S.
6	Aparājita, Vik Samvat 718	19	Śālīvāhana
7	Mahendra II	20	Śaktikumāra, V S.
8	Kālabhoja (Bāpā) V S 791 a: d 810	21	1034
9	Khummāna, V S 810	22	Ambāprasāda
10	Mattata	23	Śucivaiṃan
11	Bhartrbhata (Bhartrpatta)	24	Naravarman
12	Sīmha	25	Kīrtivaiṃan
13	Khummāna II	26	Yogarāja
14	Mahāyaka	27	Vairata
15	Khummāna III	28	Hamsapāla
16	Bhartrbhata or	29	Vairisīmha
		30	Vijayasīmha, V S
		31	1164 and 1173
		32	Arīsīmha
			Codasīmha
			Vikramasīmha



- 47 Kumbhakarna, V S 1490—1525
- 48 Udayasimha, V S 1525—1530
- 49 Rāyamala, V S 1530—1566
- 50 Samgrāmasimha (Sāmgā), V S 1566—1584.
- 51 Ratnasimha II, V S 1584—1588
- 52 Vikramāditya, V S 1588—1593
- 53 Vanavīra, V S 1593—94
- 54 Udayasimha II, V S 1594—1628
- 55 Pratāpasimha, V S 1628—1653
- 56 Amarasimha, V S 1653—1676
- 57 Karnasimha, V S 1676—1684
- 58 Jagatsimha, V S 1684—1709
- 59 Rājasimha, V S 1709—1737
- 60 Jayasimha, V S. 1737—1755
- 61 Amarasimha II, V S 1755—1767
- 62 Sangrāmasimha II, V S 1767—1790
63. Jagatsimha II, V S 1790—1808
- 64 Pratāpasimha II, V S 1808—1810
- 65 Rājasimha II, V S 1810—1817
- 66 Arisimha II, V S 1817—1829
- 67 Hāmmīrasimha II, V S 1829—1834
68. Bhīmasimha, V S 1834—1885
- 69 Javānasimha, V S 1885—1895
- 70 Sardārasimha, V S 1895—1899
- 71 Sarūpasimha, V S 1899—1918
- 72 Śambhusimha, V S 1918—1931
- 73 Sajjansimha, V S 1931—1941
- 74 Fatahsimha, V S 1941—1987
- 75 Sīr Bhūpālasimha, V S 1987—

APPNDIX II

Metres of the Raghunāthabhyudaya

Canto	Verse or Verses	Name
I	1—73	इन्द्रवज्रोपेन्द्रवज्राभिधोपजाति
„	74	पुष्पिताग्रा
„	75	वसन्ततिलक
II	1—57	मालभारिणी
„	58	वसन्ततिलक
„	59	मालिनी
„	60	वसन्ततिलक
III	1—49	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
„	50	शार्दूलविक्रीडित
„	51	मालिनी
IV	1—69	प्रबोविता
„	70	वसन्ततिलक
„	71	इन्द्रवज्रा
V	1—57	रथोद्धता
„	58	मालिनी
VI	1—58	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
„	59	वसन्ततिलक
VII	1—78	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
„	79	शालिनी
VIII	1—2	रुचिरा
„	3	मञ्जुभाषिणी

Canto	Verse or Verses	Name
VIII	4	उपजाति
„	5	शालिनी
„	6	मालभारिणी
„	7	वसन्ततिलक
„	8—9	द्रुतविलम्बित
„	10	रथोद्धता
„	11	मालभारिणी
„	12, 41, 42, 46, 47, 83, 90, 93, 102	वसन्ततिलक
„	13, 29, 43, 54, 57, 60, 68, 72, 74, 76, 77, 80, 87, 88, 97, 101	मालभारिणी
„	14, 24, 32, 37, 40, 50, 58, 64, 65, 70, 75, 78, 79, 81, 85, 92, 95, 100	उपजाति
„	15	स्वागता
„	16, 23,	औपच्छन्दसिक
„	17, 51, 53, 67	मञ्जुभाषिणी
„	18, 44, 56, 84, 86, 91	रुचिरा
„	19	प्रहर्षिणी
„	20, 33, 38, 49, 61, 82, 89, 94, 92	शालिनी
„	21, 39, 63, 69, 71, 96	द्रुतविलम्बित
„	22	मालिनी
„	28	उपेन्द्रवज्रा
„	26, 34	वसन्ततिलक
„	27, 35, 48	इन्द्रवज्रा

Canto	Verse or Verses	Name
VIII	28, 30, 31	स्वागता
„	36, 55, 59, 62, 66	वशस्थविल
„	45, 73	रथोद्धता
„	52	पुष्पिताग्रा
„	98	इन्द्रवशा
IX	1—69	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
„	70—71	मालभारिणी
X	1—61	शालिनी
„	62	मालभारिणी
„	63, 64, 69, 71	उपजाति
„	65	वसन्ततिलक
„	66	शालिनी
„	67, 68	रुचिरा
„	70, 72, 75, 96	मालभारिणी
„	73, 97	द्रुतविलम्बित
„	74	पुष्पिताग्रा
„	76	शादूर्लविक्रीडित
„	77, 95	वशस्थविल
„	98, 102, 107	स्वागता
„	108	रथोद्धता
„	106	शादूर्लविक्रीडित
XI	1—95	वंशस्थविल
„	96	मालभारिणी
„	97	द्रुतविलम्बित
„	98—107	स्वागता
„	108	रथोद्धता

Canto	Verse or Verses	Name
XI	109	शाकूँल-विक्रीडित
XII	1, 8, 13, 18, 24, 25, 29, 32, 69, 70, 73, 80, 85, 89	मालभारिणी
,,	2, 3, 15, 20, 22, 31, 75, 77	वंशस्थविल
,,	4, 28	पुष्पिताम्रा
,,	5, 6, 14, 16, 23, 30, 35, 45, 50, 58, 60, 68, 69, 71, 72, 76, 78	इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति
,	7, 27, 34, 81, 88	वसन्ततिलक
,,	9	मालिनी
,,	10	सुन्दरी
,,	1b, 12, 17, 19	द्रुतविलम्बित
,,	26, 33 36, 37, 44	रथोद्धता
,,	52, 57, 79, 82, 84	मञ्जुभाषिणी
,,	74	मालिनी
,,	86	पञ्चचामर
,,	87	स्वधरा

VERSE-INDEX

OF

Vaidyanātha-prāsāda-prāśasti

Verse	Page	Verse	Page
अ		ग	
47 अखरिडताङ्ग	15	2 गुञ्जद्भ्रमद्०	1
116 अथ प्रतिष्ठां	40	73 ग्राम-वस्त्र-वर०	24
79 अथागमत्	27	ज	
10 अथाभवद्	3	62 जय-श्रिया	21
125 अथाभ्यगच्छत्	42	83 ज्योति-शास्त्र०	29
46 अथामरेन्द्रश्च	15	त	
80 अथो महादेव०	28	96 त चित्त-कूटा०	33
45 अन्तस्तडाग	15	114 त ज्ञाति-वर्गापित०	39
43 अमर-नर०	14	58 तज्जन्य-भूमे०	20
36 अशेष-भू०	12	15 ततस्तु नागपालो०	5
53 अशोभतासौ	18	104 ततोऽग्र-राज्ञी	36
140 अष्ट-सिद्धि०	46	55 ततो निजस्यो०	19
आ		63 ततो निष्कण्टका	21
141 आधि-भञ्जन०	46	16 ततोऽभवत्	5
ई		39 ततोऽभवद्	13
111 ईशो हि कान्त्या०	38	23 ततोऽरिसिहा०	7
ऊ		115 तत्र स्वादूदक	39
119 ऊदाभिध	41	19 तत्सूनुग्र	5
120 ऊदाभिधानो०	41	97 तत्सूनुग्र	33
क		20 तदङ्ग-जन्मा	6
56 कायस्थ उग्र	19	31 तदङ्ग-जन्मा	10
89 काष्ठं गृहीत्वाथ	31	41 तदङ्ग-जन्मा	14

Verse	Page	Verse	Page
49 तदङ्ग-जन्मा	17	13 दिनकरस्तु	4
95 तदन्वयात् क्षीर०	33	40 दिल्लीपतेर्माल०	13
21 तदात्मज	6	132 देवालयाद् योजन०	43
99 तदात्म-जन्मा	34	81 द्विजाय सत्०	29
6 तदा मुनीना	2	न	
37 तस्मादभूत्	13	42 नृणामह	14
17 तस्मादभूदुग्र०	5	66 नृपस्य मन्त्री	22
102 तस्माद् गुणाब्धे	35	प	
18 तस्माद् भुवनसिंहो०	5	33 पार्थिवात्	10
22 तस्मान्महीयान्	6	103 पित्राऽथ दत्ता	35
100 तस्यात्मज	35	88 पुरा महास्तञ्ज०	31
101 तस्यात्मजोऽभूत्	35	51 पुरोहित	18
117 तस्यास्ति मन्त्री	40	108 पूर्वा तुला	57
68 तस्यैवानुमतो०	23	35 प्रतापसिंहेन	11
8 तस्योपदेशेन	3	34 प्रतापसिंहो०	11
52 तीर्थोदकै	18	130 प्रासाद-वैवाह्य०	43
126 तुला चतुर्थीमपि	42	118 प्रेमाभिधा कापि	40
110 तुला तृतीया	38	व	
107 तुलात्रय	37	82 ब्रह्म-ज्योति०	29
109 तुला द्वितीयापि	38	भ	
32 तेनासमुद्रान्त०	10	92 भुवोऽथ रक्षार्थ०	32
90 तेनैव मार्गेण	31	म	
38 तेनोर्जिता	13	27 मकार-वाची	8
द		106 माता तदीयाथ	36
59 दल्लेखानो	20	50 मुन्यङ्ग सप्तोऽन्दु०	17
72 दाक्षिणात्य इह	24	84 मोरङ्गी-सङ्गया	29

Verse	Page	Verse	Page
57 म्लेच्छाविर्पै०	20	122 विचार्य तेनाथ	41
य		65 विश्वम्भरोऽपि	22
29 य कुम्भकर्णा०	9	136 विष्टप-तितय०	45
121 यज्ञाङ्ग-मामग्रथ०	41	67 विहारिदासे	22
5 यदेक-लिङ्ग	2	138 वेद गीत-महिमो०	45
14 यशकर्णा	4	123 वेद-ध्वनि	41
24 यश्चैक-लिङ्गस्य	7	139 वेद-मन्त्र०	45
93 यस्मादकस्मादथ	32	105 वैकुण्ठ-लोक	36
54 यस्याभिषेकाम्बु०	19	74 वैद्यो वाग्भट०	24
64 या क्षत्रियाराणा	22	श	
131 यो दुङ्गराख्यस्य	43	129 शब्द संश्रूयते	43
र		3 शारदा वसतु	1
11 रणो स्थिरत्वन्तु	4	1 शिव शाम्बमह	1
128 रथाश्व-नर०	43	44 शिव-प्रसादाद्	15
78 राजतीनाञ्च	27	134 शेष-नाग-मणि०	44
113 रायीपनामा	39	86 श्रीमत्-सग्राम०	30
12 राहृप्प-राणा०	4	स	
ल		70 सग्राम-सिंह०	23
26 लक्ष्य-व्यधान्	8	87 सग्राम-सिंह०	31
व		75 सवत्-खाद्रि०	25
48 वंशो विस्तारिता	16	133 सवद्भुजाब्धि०	44
61 वन्दीमिवोद्गृह्य	21	137 ससृतेर्भय०	45
71 वर-नरपति०	23	94 स चाहुवाण	32
77 वाजपेय-मुख०	26	60 स चित्तकूटा०	21
7 वापाभिधो	3	69 सदानुकूले०	23
127 वाराणसीस्थो०	43	4 स भूयाद्	2

Verse	Page	Verse	Page
28 स मोकल	8	ह .	
30 स रायमल्लो	9	25 हमीर-देवादल०	7
98 स राव-राव	34	142 हरिश्चन्द्र-नामा	46
112 सुदृश्य-सर्वादत०	39	124 हव्यैर्हु तैश्चा०	42
9 सूर्यान्वयो०	3	91 हिमालय	31
135 सेतुरेव च	44	85 हेम-हस्ति०	30
76 खच्छोद्ग्राह०	25		

Verse-Index of Santānagopāla-kāvya

अ		90 इति चितोर्य	71
14 अत्रान्तरे ख०	52	70 इति स्तुतोऽय	66
81 अथ तदा हरि०	69	51 इतीरयित्वा	61
123 अथ युधिष्ठिर०	82	17 इत्थ तु तस्य	53
44 अथो जवान्निर्जित०	60	5 इत्यादि तस्य	50
48 अनार्जव यत्न	61	41 इत्यादि-दु सह०	57
124 अपि च साल्व०	82	20 इत्युत्तुषोऽस्य	54
87 अयि धनञ्जय	70	89 इह तु दीन०	70
77 अयि प्रपन्नार्तिहर	67	उ	
29 अहह विश्व०	71	117 उन्नादय	79
आ		ऋ	
26 आश्वस्यता ख०	55	116 ऋजु-तनूमनुलेपन०	79
1 आसीच्छ्रूया विजित०	49	ए	
इ		12 एवं विलप्य	52
128 इति-क्षिति०	84	क	
85 इति निपीय	70	47 कदापि माया०	60
80 इति मधु-रिपुणा	68	78 कर्तुं युवामय	67

Verse	Page	Verse	Page
115 कलयता बहुलद्धि०	79	59 तदीय-रूपा०	63
105 कलि-युगेऽन्त०	75	101 तमहमिन्द्र०	73
28 काले तु तत्र	55	108 तव वधाय	76
2 कालेन कश्चन	49	69 तवावतारादि०	65
11 किञ्चाल षोडश०	52	24 ताताज्ञया दिव०	55
71 किमद्य भो कृष्णा०	66	43 त्यज विजय	59
40 कृच्छ्रे पुरापि	58	द	
121 कृत-कलिन्द०	81	84 दशम-नन्दन०	69
39 कृतज्ञ मही०	58	100 दिति-सुत निज०	73
18 कृष्णादिभिश्च	53	120 दिनकराप्त०	80
21 कृष्णोऽहमस्मि न	54	97 दिवि-भुवा ह्य०	72
7 क्लिश्यन्ति यत्	50	50 दिव्याङ्गनाभि	61
ग		95 दृढतरा त्वयि	72
32 गाराडोव एष	56	6 दृष्ट्वा तु शिष्ट०	50
125 गिरिश-सेवक०	83	33 देहस्तवायमधुना	57
च		83 द्विज-वर प्रणतोऽस्मि	69
79 चिर पृथिव्या	67	75 द्विजस्य कस्यापि	67
ज		न	
19 जन्मान्तरार्जित०	53	61 नमोऽद्वितीयाय	63
91 जय हरे जय	71	60 नमो नमस्ते	63
112 जल-विहार-विधौ	78	122 नरक-दैत्य०	82
29 जाते तदा युवति०	56	49 नवाम्बुद-श्यामल०	61
त		109 निखिल-गोप०	77
45 ततो व्यतीतेऽद्रि०	60	126 निज-कलत्र०	84
74 तथापि लोकानुकृति०	66	73 निवेदनीय त्वयि	66
93 तदिह मे निखिला०	71	27 नि शङ्कमेव	55

Verse	Page	Verse	Page
प		64 यस्मादिदं •	64
57 पीताम्बराच्छादितं •	63	62 योगेश्वरान्तं •	64
9 पुत्र पुरा यमं •	51	र	
72 पृष्ठो बतैव	66	42 रक्षिष्यते द्विजं •	58
10 पैतामहास्त्रं •	52	4 रामादयो यदु •	50
98 प्रमथिते तु पुरा	72	113 रुषित-वासव •	78
फ		130 रोगार्तयाऽपि	85
52 फणीन्द्र-पर्यङ्क •	62	ल	
व		53 ललाट-देशाकलितो •	62
118 बहुतर तु जरा •	80	व	
भ		41 वाच निशम्य	58
76 भवत्प्रसादे	67	21 वाचा किमद्य	55
67 भवन्निकेत-भ्रमणे	65	119 विदित-भीष्म •	80
22 भित्त्वा पुरा नृप •	54	65 विधाय साया •	64
15 भूप किमत्र	53	66 विधाय लीला •	64
13 भूयोऽपि भूसुर •	52	46 विलोक्यतामाशु	60
36 भूयो विचिन्त्य	57	129 विहारैरित्थाद्यै •	84
म		श	
38 मा मा कुरुष्व	58	99 शरणमस्तु स मे	73
66 मायामये ससृति •	65	16 शोक त्यज द्विज •	53
68 मुकुन्द ते मूर्ति •	65	स	
114 मुरलिका-स्वन •	78	110 सकल-गोप •	77
54 मृदु-स्मितोद्द्योति •	62	96 सततमेव जगत्	72
य		31 स त्व यमात्मज •	56
94 यदिह दुस्तर •	71	127 स त्व मत्त्व-ननु	84
106 यमिह यादव •	76	58 सनत्-कुमारादि •	63

Verse	Page	Verse	Page
37 सन्दीप्य तत्र	57	83 सुत-विनाश०	69
107 सपदि तत्र च	76	103 सुर-जनार्थनया	74
88 समविष्काधिक०	70	55 स्व-भक्त-वानसत्य०	62
86 ममुपगुह्य दृढ	70	111 स्व विष-दूषित०	77
35 सम्मान पूर्वमधुना	57		
63 सर्वात्मने सर्व०	64	ह	
8 साधारणो न	51	3 हाहा हरे	50
104 सित-पयोधर०	75	102 हृदि करोम्यनिश	74
23 सीरायुवादिभि०	54	30 हे फाल्गुनार्जुन	56

ABBREVIATIONS

AbhCin	= Abhidhāna-cintāmaṇi
AgnīP	= Agni-purāṇa
AtBra	= Atareya Brāhmaṇa
AmarK	= Amara-kosa
AmaraKU	= Amarakosodghātana
Anek Samg	= Anekārtha-Samgraha
AnnRaj	= Tod's Annals of Rājasthāna.
AnuB	= Anu-bhāṣya
ApSS	= Āpastamba-śrauta-sūtra
Ast	= Astādhyāyī
AsvGS	= Āśvalāyana-grhya-sūtra.
AsvSS	= Āśvalāyana-śrauta-sūtra
BaudhSS	= Baudhāyana-śrauta-sūtra.
BhagG.	= Bhagavad-gītā
BhP or BhagP	= Bhāgavata-purāṇa
BhaK	= Bhatti-kāvya
BrahVP	= Brahma-vaivarta-purāṇa.

BrhadDhP	= Brhad-dharma-purāna
Chow ed	= Chowkamba edition .
Contri of W to S L	= Contribution of Women to Sanskrit Literature
DanC	= Dāna-candrikā
DanD	= Dāna-darpana (as quoted in the Tithi-tattva, p 153)
DanKh	= Dāna-khanda
DanKK	= Dāna-kriyā-kaumudī
DanS	= Dānasāgara
DhatRKD	= Dhātu-rūpa-kalpa-druma,
GautDS	= Gautama-dharma-sūtra
GītG	= Gīta-govinda
HarV	= Hari-Vamsa
JaimBīah	= Jaiminīya-Brāhmaṇa
JainHV	= Jaina-Hari-vamsa
Kalp	= Kālikā-purāna
KalkiP	= Kalki-purāna
KalpDK	= Kalpa-dru-kosa
KatPar	= Kātantra-pariśista.
KatS	= Kātantra-sūtra
Kath Samh	= Kāthaka-samhitā
KatSS	= Kātyāyana-srauta-sūtra
KavAlam	= Kāvya-lamkāra
KurP	= Kurma-purāna
LatSS	= Lātyāyana-srauta-sūtra.
MBh or MahBh	= Mahābhārata
MaitS	= Maitrāyaṇi-samhitā
ManDS.	= Mānava-dharma-sūtra
ManSS	= Mānava-śrauta-sūtra
MatP	= Matsya-purāna

MeruT	= Meru-tantra
MohM	= Moha-mudgara
MugB	= Mugdha-bodha
NarDS	= Nārada-dharma-sūtra
PancaBrah	= Pañcaviṃśa-Brāhmaṇa
PanR	= Pañca-rātra
PasNA	= Pāścātya-nirnayāmṛta
RagV	= Raghu-vamśa
Rama	= Rāmāyana
RenM	= Renukā-māhātmya
RV	= Rg-veda
SahD	= Sāhitya-darpana
SamsRM	= Saṃskāra-ratna-mālā
SamkSS	= Sāṅkhyāyana-śrauta-sūtra
SarK	= Sarasvatī-kanthābharana
SatBra	= Śatapatha-Brāhmaṇa
SatSS	= Satyāsādha-śrauta-sūtra
SidKaum	= Siddhānta-kaumudī
SkanP	= Skanda-purāṇa
TaitBrā	= Taittirīya-Brāhmaṇa
TaitS	= Taittirīya-saṃhitā
TithT	= Tithi-tattva
ŪnavSamh	= Ūnaviṃśati-saṃhitā
VaitSS	= Vaitāna-śrauta-sūtra
VajSamh	= Vājasaneyi-saṃhitā
VamP	= Vāmana-purāṇa
V P	= Vana Paivan
VarP.	= Varāha-purāṇa
Visnu	= Viṣṇu-saṃhitā or smṛti
VisnuP	= Viṣṇu-purāṇa
YajnS	= Yājñavalkya-saṃhitā

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mīn See *Nāma-lingānuśāsana*
- Amara-kośodghātana* by Ksīrasvāmīn See *Nāma-
lingānuśāsana* (also called Amara-kośa) by Amara-
simha A by K
- Amarasimha *Amara-kośa*
- Anekārtha-samgraha* by Hemacandra The Anekārtha
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GENERAL INDEX

- Abhidhāna cintāmaṇi, 5, 18
 Abhimanyu, 52
 Agnipurāṇa, 73
 Āitareya-brāhmaṇa, 18
 Ajaya Simha, 6, 7
 Ajmir, 13
 Akbar, 11, 12
 Alla-o-din, 5
 Amara-kosa, 5, 8, 20, 23, 33, 35,
 36, 41, 43
 Amara-kosodghātana, 19
 Amarasimha, 12, 14, 36
 Amarendra, son of, 52
 Ambar, 11, 12
 Anekārtha-samgraha, 20
 Annals of Mewar, 2, 9
 Annals of Rājasthāna, Tod s, 2, 3,
 5, 6, 7
 Aniruddha, 83
 Anustubh, 1, 16, 23, 29, 30, 31, 39,
 2
 Āpastamba-srauta-sūtra, 18, 26,
 37
 Arī Simha, 6, 7
 Arjuna, 6, 55, 81
 Arjuna, tree, 76
 Āśvalāyana-grhya-sūtra, 38
 Āśvalāyana-śrauta-sūtra, 16, 26
 Asvatthāmā, 52
 Babar, 10
 Balabhadra, 34
 Balarāma, 51, 75, 79, 80, 82
 Balī, 51, 74
 Bāna, 83
 Bāppā Rāwal, 3
 Baudhāyana-dharma-sūtra, 38
 Baudhāyana-srauta-sūtra, 18, 26
 Bhagavanta bhāskara, 26
 Bhagavad-gītā, 14
 Bhāgavata-purāṇa, 1, 36
 Bhārata, 55
 Bhatta Kamalākānta, 29
 Bhatti-kāvya, 23
 Bhaviṣya-purāṇa, 54, 55, 57, 60,
 62, 63, 68, 69, 72, 73, 74, 75,
 76, 77, 78, 79, 82, 84
 Bhīmasena, 54
 Bhīmasimha, 5, 6, 7
 Bhujanga-prayāta, 46
 Bhuvanasimha, 5
 Bhuvanesvara, 71
 Brahmā, 51, 77
 Brahmāstra, 52
 Brahma-vaivarta-purāṇa, 75
 Brhaspati, 24
 Buddha, 75
 Cāhuvāna, 32
 Caṇḍa, 8
 Candrakumārīkā, 38
 Cakrāyudha, 52
 Caturvarga-cintāmaṇi, 26, 37
 Cedi, 82
 Chitor, 2, 4, 7, 8, 9, 10
 Chundano Rajputnee, 7

- Citrakūta, 24
 Citralekhā, 83
 Dalela Khān, 20
 Dakṣiṇamūrti, 24
 Dāna-darpana, 27
 Dāna-candrikā, 26, 28, 29, 30, 37
 Dāna-khanda, 26, 30, 37
 Dāna-kriyā-kaumudī, 26, 27, 29, 30, 37
 Dāna-mayūkha, 26
 Dāna-samgraha, 26, 29, 30
 Dasaratha, 74
 Devakī, 51
 Devakumārīkā, 35, 38
 Devarāma, 28
 Dhanañjaya, 53, 66, 67, 69, 70, 82
 Dīnakara, 4, 25
 Dīvākara, 26
 Draupadī, 83
 Druta-vilambita, 69
 Dvārakā, 82
 Dvārakā-māhātmya, Prabhāsa
 khanda, 83
 Dvārāvātipurī, 1
 Ekalinga, 2
 Gāndīva, 56
 Ganesa, 1, 25
 Gāngeya, 55
 Gaurī, 1
 Gautama-dharma-sūtra, 33
 Gīrisa, 54, 83
 Gīta-govinda, 9
 Gokula, 78
 Govardhana, mount, 78
 Govindānanda Kavāṅkana
 Acārya, 26
 Gurkhā, 7
 Haldighat, 12
 Hāmīra, 7
 Hamsī, 83
 Hanūmantiya, 29
 Harī, 69, 71
 Hārīta, 2
 Harī vamaśa, 73, 76, 81
 Hayagrīva, 72
 Hayakantha, 72
 Hemādri, 26
 Hiranyākṣa, 73
 Hiranyakāśipu, 51
 India Office Library, 85
 Indra, 78, 82
 Indravajrā, 2, 17, 31
 Indra-yāga, 78
 Jagatsimha, 12, 13
 Jaiminī, 83
 Jaiminīya Brāhmaṇa, 26
 Jains, 75
 Jamadagni, 74
 Jāmbavān, 81
 Jāmbavatī, 81
 Jayasimha, 14
 Jehangir, 12
 Kadamba, tree, 78
 Kalī, age, 75
 Kālīndī, 81
 Kālīya, 77
 Kalkī, 75
 Kalkī-purāna, 73, 74, 75, 37
 Kalpa dru-kosa, 20
 Kamsa, 51
 Kānthajit, 19
 Karna, 13

- Kātantra-parisista, 32
 Kāthaka-samhitā, 18, 26, 37
 Kātyāyana-srauta-sūtra, 18, 26, 28, 37
 Kāvya-lamkāra, Vāmana, 29
 Kāvya-prakāśa, 28
 Keith's Catalogue of Sanskrit MSS, 85
 Khāndava, 56
 Khoorum, 12
 Kirātārjuniya, 23
 Kṛṣṇa, 50, 51, 52, 53, 54, 57, 58, 66, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85
 Kṛṣṇapurī, 49
 Ksetra Simha, 8
 Kucela, 84
 Kumbha, 8
 Kumbhakarna, 8, 9
 Kūrma-purāna, 72
 Kūvara, 76
 Lakṣa Simha, 8
 Lakṣmana Simha, 6
 Lakṣmī, 61, 75
 Lātyāyana-srauta sūtra, 18, 26
 Madana, 78
 Madhurī-māhātmya, 79
 Madhurāvijaya, authoress of the 31, an account of the, 32-34
 Mahā-bhārata, 74, 6
 Mahomed Shah Lodi, 8
 Mahendra, 62
 Mahidhara, 26
 Maitrayānī-samhitā, 18, 26, 37
 Mālinī, 49, 59
 Mālapura, 13
 Mālinī, 15
 Mānasimha, 11
 Mandara, 72
 Mānava-srauta-sūtra, 18, 26, 38
 Mānava-dharma-sāstra, 29, 38
 Mangala, 24
 Manu, 38
 Marici, 51
 Marhatta, 7
 Marut, 56
 Marwar, 9, 11
 Matsya-purāna, 72, 74, 25, 35
 Māyīmoha, 75
 Meru tantra, 72
 Mukund, 57, 65
 Nakula, 54
 Nala, 76
 Nārada, 76
 Naraka, 82
 Nṛga, well, 83
 Nṛsimha, 73
 Narapāla, 4
 Nārada-dharma sāstra, 38
 Nepāl, 7
 Padma-purāna, 36
 Pañcajanya, a demon, 51, 71
 Pañcajanya, 51
 Pañcaviṃśa Brāhmana, 13, 26
 Pāndavas, 52, 63
 Parasurāma, 74
 Pārtha, 52, 54, 55, 60
 Pāścātya-nirṇavāmṛta, 27
 Phālgunārjuna, 56
 Phanindra, 62
 Pradyumna, 83
 Prajāpati, 72

- Prasenañit, 81
 Pratāpa Rāva, 33
 Pratāpasimha, 11
 Pithvī, 84
 Prthvimalla, 5
 Pundarika, 26
 Puspitāgrā, 23, 60, 68
 Purbez, 12
 Putanā, 76
 Raemul, 10
 Raghunandana 27
 Raghunāthābhyudaya, an account
 of the, 41-42, subject-matter
 of the, 42ff
 Raghu-vamsa, 1 7, 60
 Rāhappa, 3
 Rajput, 3, 7
 Rājasimha, 13
 Rājasūya, 82
 Ramā, 71
 Rāma, 4, 9, 54, 74
 Rāmabhadrāmbā, 41ff
 Rāmacandra, 34
 Ramanaka, island, 77
 Rāmāyana, 74
 Rāmāyana-kāvya, an account of
 the authoress of the, 37-39,
 subject-matter of the, 39-41
 Rāsa, 78
 Rathoddhatā, 1, 24, 26, 30, 44
 Ratna, 10
 Rāvala, 3
 Rāvasimha, 20
 Rāyamalla, 9
 Rg-veda, 37
 Rukminī, 80
 Sabalasimha, 35,
 Sabhā-parvan, 54, 83
 Sacī, 78
 Sāgara, 6
 Sāgarajī, 11
 Sahadeva, 54, 82
 Sāhapura, 15
 Sakata, demon, 76
 Saktasimha, 12
 Sakrasuta, 56
 Sālva, 82
 Samgrāma Rāva, 33
 Samgrāmasimha, of Mewar, 10,
 17 13, 25, 33, 38, 40
 Samskāra-ratna-mālā, 3, 7
 Sanatkumāra, 63
 Sandipani, 51
 Sañjaya, 72, 78
 Sāṅkhāyana-srauta-sūtra, 18, 26
 Santānagopāla-kāvya, an account
 of the, 27-29, critical estimate
 of the, 29-30
 Sānti-parva, 74
 Śārdūla-vikrīdita, 24, 25, 29, 84
 Śāsvata-kosa, 20
 Śatapatha Brāhmaṇa, 18, 26, 72
 Satrājī, 81
 Satyāsādha-srauta-sūtra, 37
 Satyabhāmā, 81
 Selim, 12
 Shah Jehan, 12
 Siddhānta-kaumudī, 28, 32, 33, 42, 65
 Śikhariṇī, 85
 Sisudia, 11
 Sisupāla, 80, 32

- Śiva, 24, 83
 Śivāṇi, 7
 Skanda-purāna, 23, 74, 83
 Śloka, 5, 27
 Somasarman, 83
 Śrinivāsa, 39
 Śrīsārama, 38
 Śrīvatsa, 62
 Sudāsa, 84
 Sujanasimha, 7
 Sukhananda, 25
 Sukharāma, 18
 Sundarī, 5
 Surajmall, 10
 Sūrya, 77
 Syamantaka, 81
 Taittirīya Brāhmana, 18, 26, 37
 Taittirīya-samhitā, 18, 26
 Tirumalāmbā, authoress of the
 Varadāmbikā-parinaya-campū,
 55ff
 Tithi-tattva, 27
 Tod, Annals of Rajasthan, 2, 6
 Udaya, 10
 Udayapura, 11
 Udayasimha, 9, 11
 Ūnavimsatī-samhitā, 38
 Upajāti, 2, 17, 31, 60
 Upendravajrā, 2, 17, 30, 60
 Ūrnā, 51
 Ūsā, 83
 Uttarā, 52
 Vaidyanātha-prāsāda-prasasti,
 authorship of the, 11-14, sub-
 ject-matter of the, 15-22, cri-
 tical remarks about the, 23-26
 Vaijayantī, also called Jayantī,
 wife of Kṛṣṇanātha Sārva-
 bhauma, 35, joint authorship
 of the Ananda-latikā, some
 times attributed to, 35 ff
 Vājasaneyī-samhitā, 18, 26
 Vaitāna-sūtra, 18, 26
 Vīmana, 29, 74
 Vāmana-purāna, 71
 Vamsa-sthaviḥ, 18
 Vanavīra, 10
 Vana-paivan, 56, 72, 74
 Varāha-purāna, 79
 Varadāmbikā-parinaya-campū,
 authors of the, 55f, an account
 of the, 56ff
 Varasadvilāsa, 15
 Vasanta-tīlaka, 1, 49, 85, 44
 Vāsava, 78
 Vāsudeva, 50, 59, 63
 Vāta, demon, 76
 Vedas, 72
 Vihāridāsa, 22
 Vikramajit, 10
 Viṣṇu, 38, 61, 65, 72, 73, 75, 31
 Viṣṇu-purāna, 73, 74, 75
 Viyogini, 5
 Yadu, 3
 Yadupati, 70
 Yadus, 52, 54, 76, 83
 Yadu-vamsa, 50, 54
 Yama, 51, 56, 79
 Yamala, tree, 76
 Yamunā, 77, 78
 Yaśahkarna, 4

Some wrong readings of the MS of the Santāna-gopāla as corrected.

Readings as found in the MS of the Santāna-gopāla	Readings of this edition	Page	Verse
जदयात्	जह्या	53	16 (d)
०शौर्यात्	शौर्यात्	53	19 (e)
कण्ठीरवात्	कण्ठीरवान्	53	19 (d)
इत्युचिषोऽस्य	इत्युचुषोऽस्य	54	20 (a)
न तनुं	स्वतनु	57	37 (e)
भोग-भोग	भोग-योग	58	39 (b)
जायते	ज्ञायते	58	39 (d)
क्षणमथत्	क्षणमभूत्	70	5 (c)
अयमहो	अघमहो	71	14 (c)
जघन्य	जघान	74	23 (e)
स्वमोहित	स्वनमोहित	78	54 (a)
निरवधीबधी०	निरवधीरवधी	79	36 (d)
दृष्टान्त	दिष्टान्त	84	47 (c)

CORRECTIONS

For	read	p	
कृत	कारित	16	colophon
”	”	46	”
41, 42, etc	121, 123, etc.	81f	

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